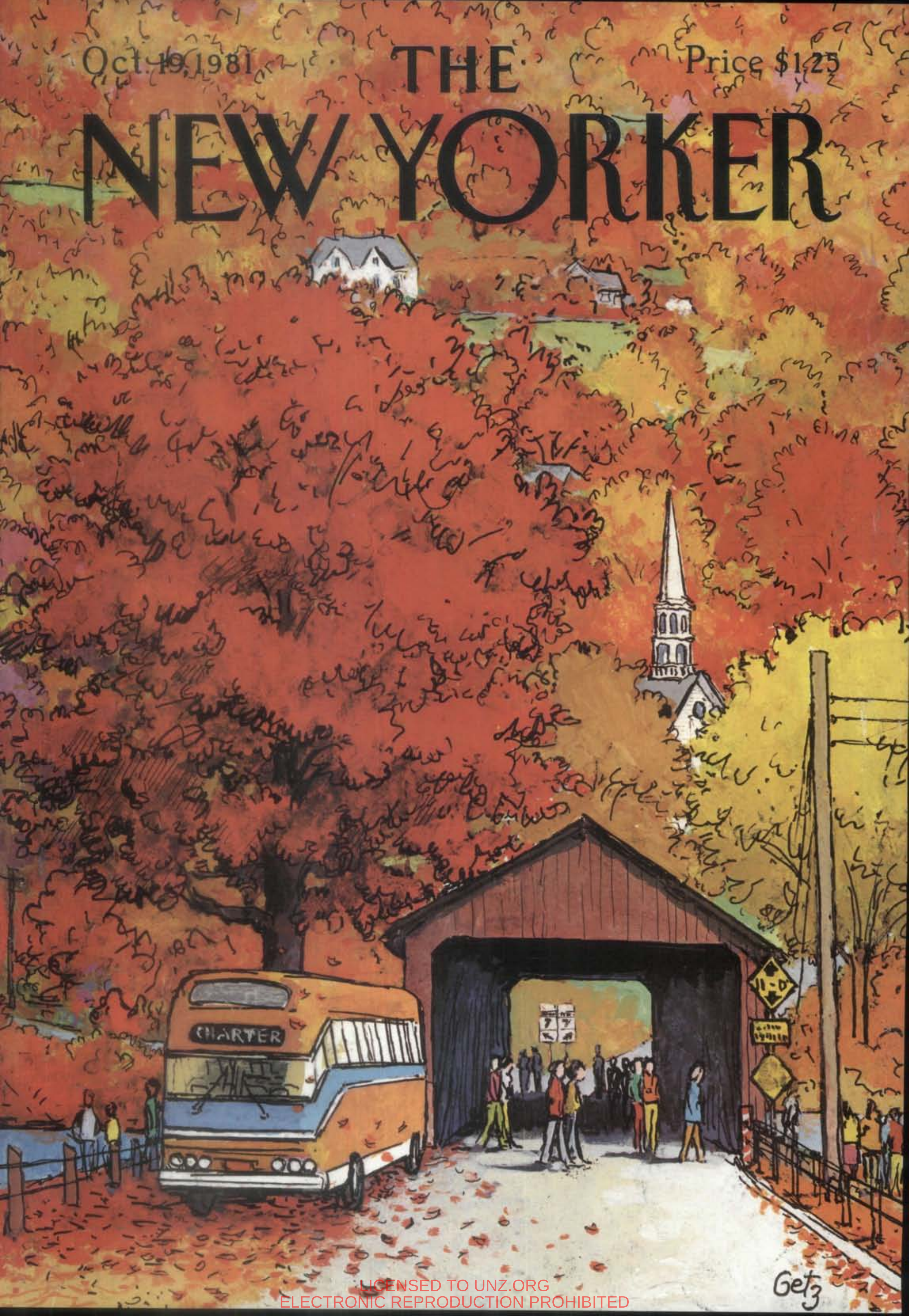
Oct. 19, 1981

THE NEW YORKER

Price $1.25


CHARTER
Getz

Collection Concepts from Monet A collection of gem stone color jewelry. From $25 to $200. At fine stores.

© Monet

RECEIVED
OCT 26 1981
Ambassador College
Library

Property of
AMBASSADOR COLLEGE LIBRARY
Big Sandy, Texas

Here's to the fashion future! America's best young designers, at Altman's now.

Evelyn de Jonge's bright idea: golden glitter against velvety black.

*Set the music on high and the **lamps on low**. You'll light up the room all by yourself in this soft glamour and glow. Your golden shirt, ruffled and tucked **pure silk** tussah, 78.00. Your swirl of a skirt, black cotton and rayon velvet, **scrolled with** golden metallic, 98.00. Both sizes 4 to 12, in Young Expression Dresses, 3rd floor of the store that's **full** of bright ideas, from glitter clothes to gleaming silverware.*

B.Altman&Co

It's always a pleasure

Out of town, call Toll Free (800) 228-5444. In Nebraska (800) 642-8777. Diners Club and the American Express cards welcome.
361 Fifth Avenue, New York, N.Y. 10016, White Plains, Manhasset, N.Y., Short Hills, Ridgewood/Paramus, N.J., St. Davids, Pa.

GOINGS ON ABOUT TOWN

A CONSCIENTIOUS CALENDAR OF EVENTS OF INTEREST

S	M	T	W	T	F	S
			14	15	16	17
18	19	20	21	22	23	24

THE THEATRE

PLAYS AND MUSICALS

American Buffalo—Al Pacino is a funny, electric Teach in this revival of David Mamet's comedy of crime, although he is something of a loner onstage. James Hayden and J. J. Johnston are his cronies. (Reviewed in our issue of 6/15/81.) (Circle in the Square Downtown, 159 Bleecker St. 254-6330. Tuesdays through Fridays at 8, and Saturdays at 7 and 10. Closes Saturday, Oct. 31.)

Boy and Tarzan Appear in a Clearing—A musical entertainment by Amiri Baraka, with music by Hugh Masekela. Jack R. Marks is Tarzan, Rod Lucas is Boy, Ellen Dolan is Jane, and Willie Carpenter is the leader of a mythical African nation. (Henry Street Settlement's New Federal Theatre, 466 Grand St. 598-0400. Thursdays through Sundays at 7:30. Matinées Sundays at 3. Closes Sunday, Nov. 1.)

The Broken Pitcher—A tiresome, ponderous farce by Heinrich von Kleist (1777-1811). Reviewed in this issue. (Martinique, 49 W. 32nd St. 564-7989. Nightly, except Mondays, at 8. Matinées Saturdays and Sundays at 3. Closes Sunday, Nov. 1.)

Candida—Joanne Woodward heads the cast of Bernard Shaw's drama. Also in it are Jane Curtin, Ron Bishop, John Gilliss, Ron Parady, and Tait Ruppert. The director is Michael Cristofer. Previews Wednesday, Oct. 14. Opens officially on Thursday, Oct. 15, and will run through Sunday, Nov. 22. (Circle in the Square, Broadway at 50th St. 581-0720. Tuesdays through Saturdays at 8; opening-night curtain at 7. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

Chekhov on the Lawn—A one-man show (by Elihu Winer), in which William Shust, as Chekhov, tells stories and reminisces. (Theatre East, 211 E. 60th St. 355-7025. Tuesdays through Fridays at 8, and Saturdays at 7 and 10. Matinées Wednesdays at 2, and Sundays at 3.)

Circle Repertory Company—A play by Jonathan Bolt, **Threads**, is the first in this season's series. With Roger Chapman, Jonathan Hogan, Nancy Killmer, Ben Siegler, and Patricia Wettig. Preview Wednesday, Oct. 14. Opens officially on Thursday, Oct. 15, and will run through Sunday, Nov. 22. (Circle Repertory Company Theatre, 99 Seventh Ave. S., at Sheridan Sq. 924-7100. Tuesdays through Fridays at 8; Saturday, Oct. 17, at 7 and 10, and Saturday, Oct. 24, at 8; and Sundays at 7. Matinées Sundays at 3, and Saturday, Oct. 24, at 2.)

Cloud 9—Caryl Churchill's comedy about the "confusion" of sexuality—first in a British outpost in Africa in 1880 and then in a park in London in 1980—is a witty and original work that adds a measure of confusion all its own. It is very well performed, under Tommy Tune's brilliant direction, by Veronica Castang, Nicolas Surovy, E. Katherine Kerr, Don Amendolia, Željko Ivanek, Concetta Tomei, and Jeffrey Jones, all of them in multiple roles (m. & f.). Effective sets by Lawrence Miller. (6/1/81) (Theatre de Lys, 121 Christopher St. 924-8782. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinées Sundays at 3.)

The Dance and the Railroad—John Lone and Tzi Ma give distinguished performances as a pair of Chinese immigrant railroad builders in nineteenth-century America in this enthralling play by David Henry Hwang. (7/27/81) (Public, 425 Lafayette St. 598-7150. Nightly, except Mondays, at 8. Matinées Saturdays and Sundays at 3.)

Double Feature—An agreeable little musical—score, book, and lyrics by Jeffrey Moss—about two movie-struck couples in this city. They are delightfully performed by Carole Shelley, Stephen Vinovich, Pamela Blair, and Don Scardino, under the inventive direction of Sheldon Larry. Choreography by Adam Grammis. (Reviewed in this issue.) (Theatre of St. Peter's Church, Lexington Ave. at 54th St. 751-4140. Nightly, except Mondays, at 8. Matinées Saturdays and Sundays at 3.)

Einstein and the Polar Bear—Peter Strauss heads the cast in a play by Tom Griffin, with Barbara Hershey. Directed by J. Ranelli. Previews through Wednesday, Oct. 21. Opens officially on Thursday, Oct. 22. (Cort, 138 W. 48th St. 489-6392. Nightly, except Sundays, at 8; opening-night curtain at 6:15. Matinées Wednesdays and Saturdays at 2.)

Entertaining Mr. Sloane—A satisfying revival of Joe Orton's astonishing, funny comedy about a handsome young criminal who becomes the sex object of his middle-aged landlady and her homosexual brother. Barbara Bryne, Joseph Maher, and Gwyllum Evans are the good actors. John Tillinger is the good director. (7/6/81) (Cherry Lane, 38 Commerce St. 989-2020. Tuesdays through Fridays at 8; Saturdays at 7 and 10:15; and Sundays at 7:30. Matinées Sundays at 3.)

An Evening with Dave Allen—Born in Dublin and for some years a popular entertainer on the BBC, Mr. Allen speaks his mind on a variety of topics—sex, religion, the follies of advertising, and the like. He is occasionally very funny and occasionally very coarse. (10/12/81) (Booth, 222 W. 45th St. 246-5969. Nightly at 8. Matinée Saturday at 2. Closes Saturday, Oct. 17.)

Everybody's Gettin' Into the Act—A vaudeville-style entertainment by Robert Ost. (Actors Playhouse, 100 Seventh Ave. S., at Sheridan Sq. 691-6226. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7:30. Matinées Sundays at 3.)

Forty-Deuce—A dead twelve-year-old boy, a gaggle of male hustlers, and a gentleman client suitable for framing are the dramatis personae of Alan Bowne's melodrama. The language is the gutter language—the sometimes mysterious homosexual patois—of their trade. Orson Bean is the gentleman client; Tony Tanner directed. (Perry Street Theatre, 31 Perry St. 255-9186. Wednesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7:30. Matinées Sundays at 3.)

I Can't Keep Running in Place—A dismal nonmusical musical about a women's "assertiveness workshop." The setting is a loft in SoHo, but "role-playing" and "sharing" and "caring" and other bits of California patois are tossed

TABLE OF CONTENTS

THE TALK OF THE TOWN 35
"LA VIE PARISIENNE" . . . . *Mavis Gallant* 41
"SOMEBODY'S DEATH" . . . . *Sergei Dovlatov* 42
"THE ART OF CRUEL COLORS" (POEM) . . . . *Sherod Santos* 44
A REPORTER AT LARGE (RADIOACTIVE WASTE) . . . . *Fred C. Shapiro* 53
THE THEATRE . . . . *Brendan Gill* 140
OFF BROADWAY . . . . *Edith Oliver* 141
THE SPORTING SCENE (TENNIS) . . . . *Herbert Warren Wind* 142
CONCERT RECORDS . . . . *Winthrop Sargeant* 190
MUSICAL EVENTS . . . . *Nicholas Kenyon* 196
BOOKS . . . . *Whitney Balliett* 200
BRIEFLY NOTED 204

COVER: *Arthur Getz*

DRAWINGS: *Frank Modell, Leo Cullum, Jack Ziegler, Roz Chast, George Booth, Robert Weber, Whitney Darrow, Jr., William Steig, Donald Reilly, Peter Steiner, Arnie Levin, Chon Day, Edward Frascino, Joseph Mirachi, Charles Saxon, Stan Hunt, J. J. Sempé, J. B. Handelsman, James Stevenson, Charles Barsotti, Lee Lorenz*

THE NEW YORKER

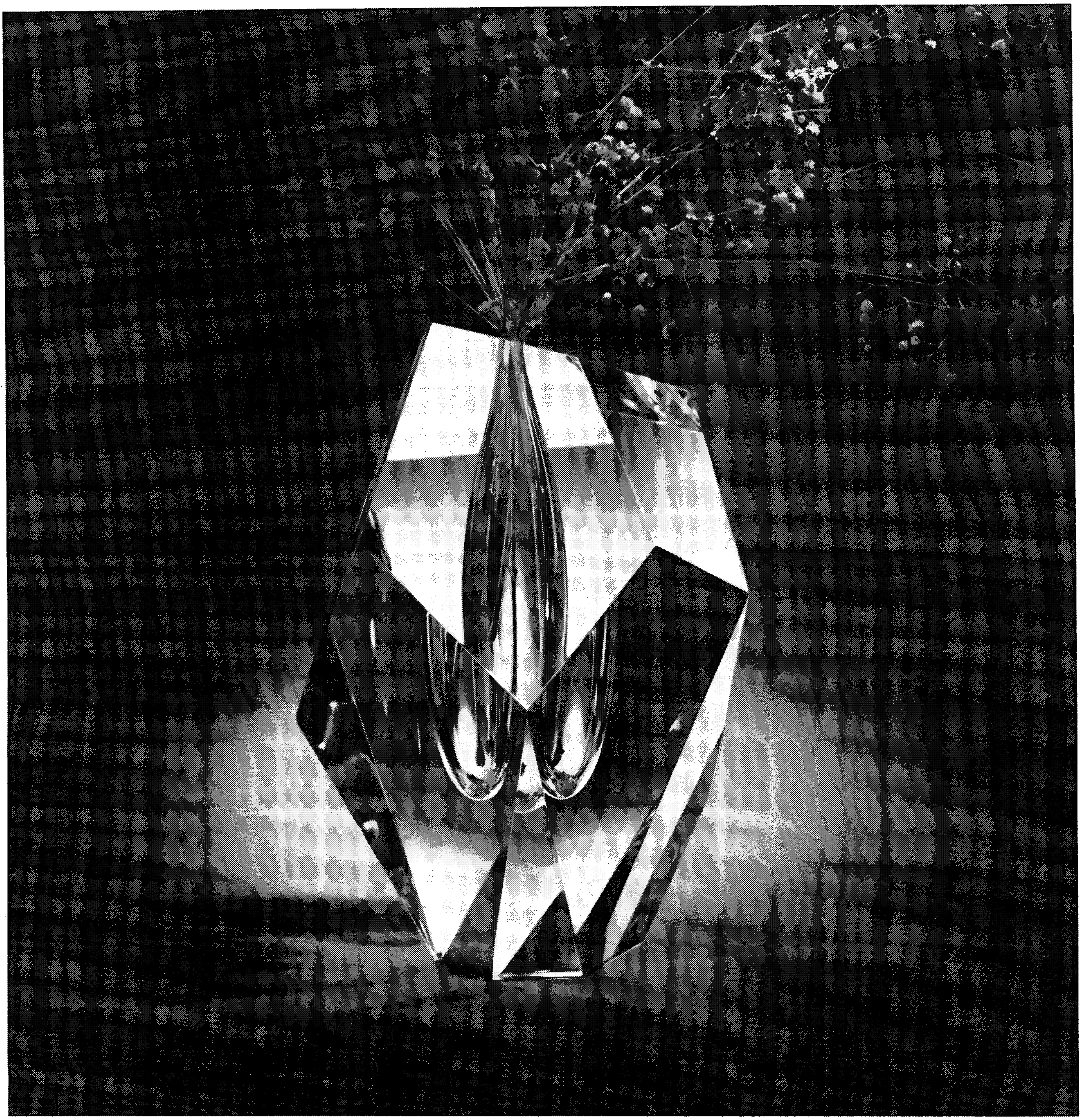
25 WEST 43RD STREET, NEW YORK, N.Y. 10036

(212) 840-3800

CHANGE OF ADDRESS

In ordering a change of address, subscribers should give four weeks' notice, providing both old and new addresses, with Zip Codes. If possible, please send the address label from a recent issue.

The New Yorker (ISSN 0028-792X), published weekly by The New Yorker Magazine, Inc., 25 W. 43rd St., N.Y., N.Y. 10036; Peter F. Fleischmann, chairman; George J. Green, president; Milton Greenstein, Sam R. Spoto, vice-presidents; J. Kennard Bosee, treasurer; Elaine M. Matteo, secretary; Robert F. Young, advertising director. Branch advertising offices: 111 East Wacker Drive, Chicago, Ill. 60601; 155 Montgomery St., San Francisco, Calif. 94104; 523 West Sixth St., Los Angeles, Calif. 90014; 1175 Peachtree St. N. E., Atlanta, Ga. 30361; 67½ Chestnut St., Boston, Mass. 02108; 21 Grosvenor St., London, W1X 0ED. Vol. LVII, No. 35, October 19, 1981. Second-class postage paid at New York, N.Y., and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. © 1981 by The New Yorker Magazine, Inc., in the United States and Canada. All rights reserved. No part of this periodical may be reproduced without the consent of The New Yorker. Printed in U.S.A. Subscription rates: In U.S. and possessions, one year, $28.00; two years, $46.00. In Canada, one year, $34.00. Other foreign, $40.00. POSTMASTER: Send address changes to The New Yorker, 25 W. 43rd St., New York, N.Y. 10036.



Not for flowers necessarily

More than flowers, Steuben's Cut Vase is made to hold light and to magnify its subtle changes. Of solid crystal, first blown and then cut and polished. Designer, Paul Schulze. Height, 6½". $2,750. Signed Steuben.

Steuben Glass, Fifth Avenue at 56th Street, New York, N.Y. 10022. Major credit cards accepted. You may order by phone: 212-752-1441. Out of State: 800-223-1234. (For the Steuben Catalogue, send $5.00.) Steuben is part of Corning Glass Works and has been since 1918.

STEUBEN GLASS

around with some abandon in both lyrics and dialogue. There are seven actresses in the company, poor souls. (Westside Arts Theatre, 407 W. 43rd St. 541-8394. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

Key Exchange—A charming first play by Kevin Wade, with Ben Masters and Brooke Adams as a pair of lovers and Mark Blum as a young bridegroom, all of whom meet on their bicycles in Central Park on Sunday afternoons. The performances, under Barnet Kellman's direction, are all that any dramatist—new or old—could hope for. (6/22/81) (Orpheum, 126 Second Ave., at 8th St. 260-8480. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7:30. Matinées Sundays at 3.)

Lena Horne: The Lady and Her Music—Singing better than she has ever sung before, Miss Horne gives one of the most sensational performances in recent years. (5/25/81) (Nederlander, 208 W. 41st St. 921-8000. Tuesdays through Saturdays at 8. Matinées Sundays at 3.)

The Life and Adventures of Nicholas Nickleby—The Royal Shakespeare Company's dazzling adaptation of the Dickens novel isn't to be missed for love or money. (Reviewed in this issue.) The play is presented in two parts, and tickets are available only in consecutive two-performance combinations. (Plymouth, 236 W. 45th St. 730-1760. Wednesdays at 2 and 7; Thursdays and Fridays at 7; and Saturdays and Sundays at 2 and 7.)

Light Opera of Manhattan—Presenting Sigmund Romberg's **THE DESERT SONG.** (Eastside, 334 E. 74th St. 861-2288. Wednesdays through Saturdays at 8:30. Matinées Wednesdays at 2 and Saturdays and Sundays at 4. Closes Sunday, Oct. 25.)

March of the Falsettos—William Finn's clever, talented musical (barely over an hour long) about a man who leaves his wife and young son for a male lover. The performance, under the ingenious direction of James Lapine, is light and lively. (5/18/81) (Westside Arts Theatre, 407 W. 43rd St. 541-8394. Tuesdays through Thursdays at 8:30, and Fridays and Saturdays at 7 and 10. Matinées Sundays at 2.)

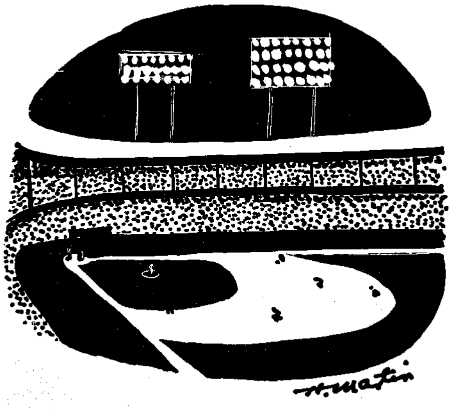
Marlowe—A rock musical based on the life of Christopher Marlowe. The book is by Leo Rost, the music by Jimmy Horowitz, and the lyrics are by both. Patrick Jude is in the title role; others in the cast are Lisa Mordente and Raymond Serra. Directed by Don Price. (Rialto, Broadway at 43rd St. 354-5236. Tuesdays through Saturdays, except Thursday, Oct. 15, at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

Misalliance—A creditable production of Bernard Shaw's entertaining conversation piece, set in the country house of a rich underwear manufacturer in 1909. Philip Bosco plays the leading role, and he is ably supported by, among others, Jeanne Ruskin as his independent-minded daughter; Patricia O'Connell as his shrewd, cozy wife; and, most especially by Anthony Heald as a temporarily addled young gunman who intrudes to avenge his late mother's honor. (9/21/81) (Roundabout Stage One, 333 W. 23rd St. 242-7800. Tuesdays through Saturdays at 8. Matinées Wednesdays, Saturdays, and Sundays at 2.)

My Fair Lady—After twenty-five years, the Lerner-Loewe musical is as witty and nimble as ever, and so is its star, Rex Harrison. Every immaculate word he utters pays homage to the English tongue. (8/31/81) (Uris, 51st St. west of Broadway. 586-6510. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

My Own Stranger—A play based on the writings of Anne Sexton, adapted for the stage by Linda Laundra and Marilyn Campbell. (Provincetown, 133 Macdougal St. 777-2571. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7. Matinées Sundays at 3.)

Sea Marks—A dim play about a publisher (f) who tries to make a professional poet out of an Irish fisherman (m). (10/5/81) (Players, 115 Macdougal St. 254-5076. Tuesdays through Fridays at 8; Saturdays at 6 and 9; and Sundays at 7:30. Matinées Sundays at 3.)



S	M	T	W	T	F	S
			14	15	16	17
18	19	20	21	22	23	24

Sophisticated Ladies—Gregory Hines and half a dozen fellow-dancers and singers make their way at breakneck speed through some thirty-five Duke Ellington numbers. A very slick production, though the great Duke himself seems oddly absent from his own party. (3/16/81) (Lunt-Fontanne, 205 W. 46th St. 586-5555. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

A Talent for Murder—Claudette Colbert and Jean-Pierre Aumont are always worth seeing, but without them this trashy little play would drive you out into the streets within ten minutes. (10/12/81) (Biltmore, 261 W. 47th St. 582-5340. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

A Taste of Honey—A fine revival of Shelagh Delaney's play set in a Lancashire slum. It's about a brave, cheeky schoolgirl, deserted by her whorish mother, who finds herself pregnant. The play is just as good as it seemed twenty years ago, and the performance, under Tony Tanner's scrupulous direction, is entirely worthy of it. With Valerie French as the mother, Amanda Plummer as the girl, and Keith Reddin as a homosexual art student who moves in to take care of her. (5/11/81) (Century, 235 W. 46th St. 354-6644. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

2 by South—Two one-acters by Frank South: "Precious Blood" and "Rattlesnake in a Cooler." Directed by Robert Altman. Opens Wednesday, Oct. 14. (St. Clement's, 423 W. 46th St. 307-1866. Tuesdays through Fridays at 8; Saturdays at 6 and 8:45; and Sundays at 7:30. Matinées Sundays at 4.)

Woman of the Year—A musical designed from start to finish to show off the multifarious talents of Lauren Bacall, who for energy and reliability is right up there with the tides in the Bay of Fundy. The music and lyrics are by Kander and Ebb, and the direction is by Robert Moore. (4/6/81) (Palace, Broadway at 47th St. 757-2626. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.)

Long Runs—**AIN'T MISBEHAVIN':** A well-nigh perfect show based on the performing career of Fats Waller. (Belasco, 111 W. 44th St. 354-4490. Nightly, except Thursdays and Sundays, at 8. Matinées Wednesdays and Sundays at 3, and Saturdays at 2.) . . . **AMADEUS:** A highly intelligent Peter Shaffer thriller having to do, on one level, with the possibility that Mozart's early death was a result of his having been poisoned by a rival and, on another level, with that rival's indignant repudiation of God. John Wood has replaced Ian McKellen as the villainous putative murderer, Antonio Salieri; Peter Firth plays the hapless Mozart; and Amy Irving plays his pretty, perky wife. (Broadhurst, 235 W. 44th St. 247-0472. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.) . . . **ANNIE:** A long musical derived from the celebrated comic-strip characters Little Orphan Annie and Daddy Warbucks. With Marcia Lewis as an alcoholic scold. (ANTA Theatre, 245 W. 52nd St. 246-6270. Weeknights at 8 and Sundays at 6:45. Matinées Wednesdays, Saturdays, and Sundays at 2.) . . . **BARNUM:** David Mitchell's circus set is a knockout, but this little musical has nothing to do with Barnum. Some other time, perhaps, the great man will be allowed his due. Mike Burstyn has replaced Jim Dale in the role of the impresario. (St. James, 246 W. 44th St. 398-0280. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.) . . . **THE BEST LITTLE WHOREHOUSE IN TEXAS:** A cheerful, cheering, and foolish musical about a bordello called the Chicken Ranch. Tommy Tune was the choreographer, Carol Hall wrote the score, and Larry L. King and Peter Masterson wrote the libretto. (46th Street Theatre, 226 W. 46th St. 246-0246. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.) . . . **CHILDREN OF A LESSER GOD:** An excellent play about a totally deaf young woman and a hearing young man who attempts to teach her the art of speech. With Phyllis Frelich and John Rubinstein. Mark Medoff is the author. (Longacre, 220 W. 48th St. 246-5639. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.) . . . **A CHORUS LINE:** A group of young dancers audition for a handful of chorus jobs in a show not yet in rehearsal, and by the time the evening is over we know everything about all of them. (Shubert, 225 W. 44th St. 246-5990. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.) . . . **DANCIN':** Superb young dancers (who can also sing) carry out the witty and sexy notions of the great show-biz choreographer Bob Fosse. (Ambassador, 215 W. 49th St. 541-6490. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.) . . . **DEATHTRAP:** A thriller almost as clever as "Sleuth." The author is Ira Levin, and the star is Farley Granger. (Music Box, 239 W. 45th St. 246-4636. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.) . . . **EVITA:** A sentimental musical about the life and death of Eva Perón. An excellent cast and a stylish production, but Eva remains a very peculiar choice for a heroine. (Broadway Theatre, Broadway at 53rd St. 247-3600. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.) . . . **THE FANTASTICKS:** 8,928 performances so far. (Sullivan Street Playhouse, 181 Sullivan St., at Bleecker St. 674-3838. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7:30. Matinées Sundays at 3.) . . . **FIFTH OF JULY:** Lanford Wilson manages to combine some of the best features of George S. Kaufman and Tennessee Williams. A merry comedy with grim undertones, admirably acted. The second in the Talley-family series. (New Apollo, 234 W. 43rd St. 921-8558. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.) . . . **42ND STREET:** Once upon a time there was a silly-wonderful Warner Brothers musical about a young hoofer who goes on in place of a disabled star and herself becomes a star overnight. The legitimate musical that has been fashioned from the movie musical is just as silly but by no means as wonderful. With Jerry Orbach, Tammy Grimes, and Wanda Richert. (Majestic, 245 W. 44th St. 246-0730. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.) . . . **OH! CALCUTTA!:** A collection of short sketches that purport to give us a refreshing view of sex and do not. (Edison, 240 W. 47th St. 757-7164. Mondays through Wednesdays, and Fridays, at 8; Saturdays at 7 and 9:30; and Sundays at 7. Matinées Wednesdays at 2 and Sundays at 3.) . . . **ONE MO' TIME:** A sunny salute to the good old days of black vaudeville, in good old N'Orleans. Vernel Bagneris is the clever inventor of this oddity. Dick Vance plays trumpet in the accompanying jazz band. (Village Gate, 160 Bleecker St. 473-7270. Tuesdays through Fridays at 8; Saturdays at 7 and 10; and Sundays at 7:30. Matinées Sundays at 3.) . . . **THE PIRATES OF PENZANCE:** Treat Williams, George

What becomes a Legend most?

© 1981 GLMA

Blackglama®

BLACKGLAMA® IS THE WORLD'S FINEST NATURAL DARK RANCH MINK BRED ONLY IN AMERICA BY THE GREAT LAKES MINK MEN

Rose, Robby Benson, Kaye Ballard, and Maureen McGovern in a lively takeoff of the everlasting original. The director, Wilford Leach, has spruced up—some would say "roughed up"—Gilbert and Sullivan, making them more coarsely clownish than they would have wished to be. (Minskoff, 45th St. west of Broadway. 869-0550. Tuesdays through Saturdays at 8. Matinées Wednesdays and Saturdays at 2, and Sundays at 3.) . . . **SUGAR BABIES:** Mickey Rooney and Ann Miller pay tribute to what they pretend were the great days of burlesque. A marvellous show, with old-fashioned chorus girls and with beautiful costumes and settings by Raoul Pène du Bois. (Mark Hellinger, 237 W. 51st St. 757-7064. Nightly, except Sundays, at 8. Matinées Wednesdays and Saturdays at 2.)

DANCE

JOFFREY BALLET—Opening performances of a five-week engagement that will run through Sunday, Nov. 22—Wednesday, Oct. 21, at 7:30: A benefit evening combining film and dance in celebration of the Joffrey's twenty-fifth anniversary. . . . ¶ Thursday, Oct. 22, at 8: "Suite Saint-Saëns," "Pas de Deux," "Transfigured Night" (company première), and "Cakewalk." . . . ¶ Friday and Saturday, Oct. 23-24, at 8: "The Taming of the Shrew" (company première), with guest dancers Marcia Haydée and Richard Cragun on Friday. (City Center, 131 W. 55th St. 246-8989.)

TWYLA THARP DANCE—Final performances by Miss Tharp's company—Wednesday through Friday, Oct. 14-16, at 8: A full-length work entitled "The Catherine Wheel." . . . ¶ Saturday, Oct. 17, at 2: "Brahms' Paganini;" "Uncle Edgar Dyed His Hair Red;" "The Fugue;" and "Deuce Coupe," with guest dancers Cynthia Gregory and Christine Sarry. . . . ¶ Saturday, Oct. 17, at 8, and Sunday, Oct. 18, at 3: "The Bix Pieces;" "Assorted Quartets;" "Short Stories;" and "Baker's Dozen," with Dick Hyman, jazz piano. (Winter Garden, Broadway at 50th St. 245-4878.)

TRISHA BROWN DANCE COMPANY—"Son of Gone Fishin'" (première), "Glacial Decoy," and "Opal Loop / Cloud Installation #72503." (Brooklyn Academy of Music, 30 Lafayette Ave. 636-4100. Friday and Saturday, Oct. 16-17, at 8, and Sunday, Oct. 18, at 2.)

RIVERSIDE DANCE FESTIVAL—Performances by two companies. **DANCES BY DIANE GRAY:** Wednesday, Oct. 14, and Friday, Oct. 16, at 8, and Sunday, Oct. 18, at 2: "Journey" and "Piano Fort." . . . **MAY O'DONNELL CONCERT DANCE COMPANY:** Wednesday through Saturday, Oct. 21-24, at 8, and Sunday, Oct. 25, at 2: Five different programs, all of which will feature "Three Nocturnes and a Quartet." (Theatre of the Riverside Church, Riverside Dr. at 120th St. 864-2929.)

BATTERY DANCE COMPANY—"Last Dance" (première); "Scaramouche;" "Loose Joints;" and excerpts from "The Art of Fugue," with harpsichord accompaniment by Jerry Brainard. (Marymount Manhattan Theatre, 221 E. 71st St. Thursday through Saturday, Oct. 15-17, at 8. For tickets, call 889-0122.)

ALVIN AILEY REPERTORY ENSEMBLE—A single performance. (Lehman College Concert Hall, the Bronx. 960-8833. Friday, Oct. 23, at 8.)

NIGHT LIFE

(A highly arbitrary listing, in which bold-face type is used to pick out a few of the more notable performers in town. . . . ¶ Musicians and night-club proprietors live complicated lives that are subject to last-minute change; it is therefore always advisable to call ahead.)

ANGRY SQUIRE, 216 Seventh Ave., at 23rd St. (242-9066)—A convivial Chelsea bar and restaurant gussied up as a nautical pub. The four-foot-high bandstand is more likely to induce acrophobia than seasickness. Friday and Saturday, Oct. 16-17, **JAKI BYARD,** the free-stride pianist, will head a trio that will feature humming, buzzing **MAJOR HOLLEY** on bass; and on Friday and Saturday, Oct. 23-24, bassist **BOB CUNNINGHAM** will be present with his trio. Shows at ten, eleven-thirty, and one.

S	M	T	W	T	F	S
			14	15	16	17
18	19	20	21	22	23	24

BECHET'S, 1319 Third Ave., at 76th St. (879-1001)—A bar and restaurant with photographs of its namesake, the great soprano saxophonist, on the wall. Pianist **CORKY HALE'S** quartet works through Saturday, Oct. 17; Sunday, Oct. 18, bassist Neal Bodner will perform with a trio; and on Tuesday, Oct. 20, trumpeter **JOE NEWMAN** will arrive with a quartet. Music nightly from nine.

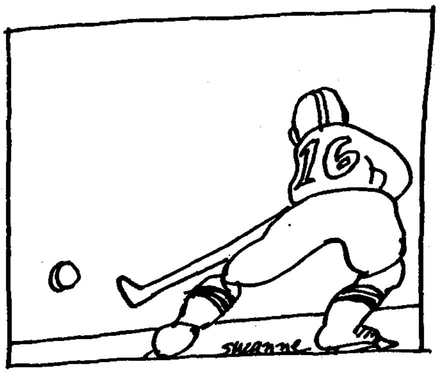
BOTTOM LINE, 15 W. 4th St., at Mercer St. (228-6300)—*Unchallenged in its sensible, efficient* seating (there are tables and chairs for four hundred) and its liberal musical tastes, and, what's more, the shows usually begin on time. Friday and Saturday, Oct. 16-17, folkie David Roche will trade sets with **LOUDON WAINWRIGHT III,** *who sings wry, witty songs,* plays minimalist guitar, and gyrates all over the stage; on Wednesday, Oct. 21, Interplay, an improvisational musical-comedy octet, will alternate with SRO, a pop-music vocal trio; Friday, Oct. 23, will be a night of comic Uncle Floyd; and on Saturday, Oct. 24, guitarist David Lindley will lead his Cal-Mex rock and blues band, El Rayo-X. Shows Sundays through Thursdays at eight-thirty and eleven-thirty, and Fridays and Saturdays at nine and midnight. Dining. Closed Wednesday and Thursday, Oct. 14-15, and Sunday through Tuesday, Oct. 18-20.

BRADLEY'S, 70 University Pl., at 11th St. (228-6440)—Still panelled with dark-stained pine, highlighted with Photo-Realist portraits, and inhabited by professional conversationalists, *who often take a break and listen to the* worthwhile live music, after all these years. Bassist **GEORGE MRAZ** will be on hand with pianist **MIKE ABENE** through Saturday, Oct. 17; Sunday, Oct. 18, will belong to pianist John Coates; and on Monday, Oct. 19, **TOMMY FLANAGAN** *will take over the keyboard,* with support from bassist **RUFUS REID.** Music from nine-forty-five. Dining.

CACHAÇA, 403 E. 62nd St. (688-8501)—Thousands of miles from Corcovado, Sugarloaf Mountain, Guanabara Bay, Ipanema and Copacabana beaches, and the more than four million resident Cariocas is this second-floor Rio-inspired club. A trio and a vocalist perform the bossa nova and other sambas from eleven. Before and between sets, there is recorded American and Brazilian disco music and Carnaval music. The club is open nightly, except Mondays, from eight to four. Dining and dancing.

CAFÉ PIERRE, in the Pierre Hotel, Fifth Ave. at 61st St. (838-8000)—**BUCKY PIZZARELLI,** who occasionally lets loose on hot-chord solos on his resonant seven-string (the seventh string is a bass string) guitar, guides a trio Tuesdays through Saturdays from nine to one. Dining and dancing.

CARLYLE HOTEL, Madison Ave. at 76th St. (744-1600)—**HUGH SHANNON,** the international and imperishable café-society singer and pianist, performs with grace and ease in the Café Carlyle Tuesdays through Saturdays, at ten and midnight. Dining. . . . **BARBARA CARROLL,** a singer and pianist who sometimes gets a look of wild delight on her face while she's at her nimble work, can be heard from nine-thirty every night but Sunday in the Bemelmans Bar.



CARNEGIE TAVERN, 165 W. 56th St. (757-9522)—A restaurant situated in back of Carnegie Hall, with dark-brown walls and carpeting and a glassed-in sidewalk section. **ELLIS LARKINS,** a diffident performer and a delicate, elegant pianist, does a whole gang of abbreviated sets between eight and midnight nightly except Sundays.

CBGB & OMFUG, 315 Bowery, at Bleecker St. (982-4052)—The Bowery Institute of Rock and Roll. The current schedule of visiting performers: Wednesday, Oct. 14, the Messengers, Jacknife, Soviet Threat, and the Rooms; Thursday, Oct. 15, Jack Spunk, Artica, and the Statix; Friday, Oct. 16, Richard Lloyd and Aurora Bora; and Saturday, Oct. 17, Lenny Kaye Connection, Velveteen with Lisa Burns, and the Heart Throbs. Music nightly, usually long after nine-thirty. Monday is showcase night.

CITY LIMITS, 125 Seventh Ave. S., at 10th St. (243-2242)—When the stars at night are big and bright, you can wear your cowboy boots; when it's raining, you can wear your cowboy galoshes. Various lively, well-miked country-and-Western bands are booked to play here for listening and dancing nightly after ten.

COOKERY, 21 University Pl., at 8th St. (674-4450)—**ALBERTA HUNTER** demonstrates the art of the blues innuendo with her trio Wednesdays through Saturdays. Sundays, Mondays, and Tuesdays are the property of singer **CARRIE SMITH,** whose voice is big and resounding enough to take on Bessie Smith and Sister Rosetta Tharpe material. Shows at nine and eleven. Dining.

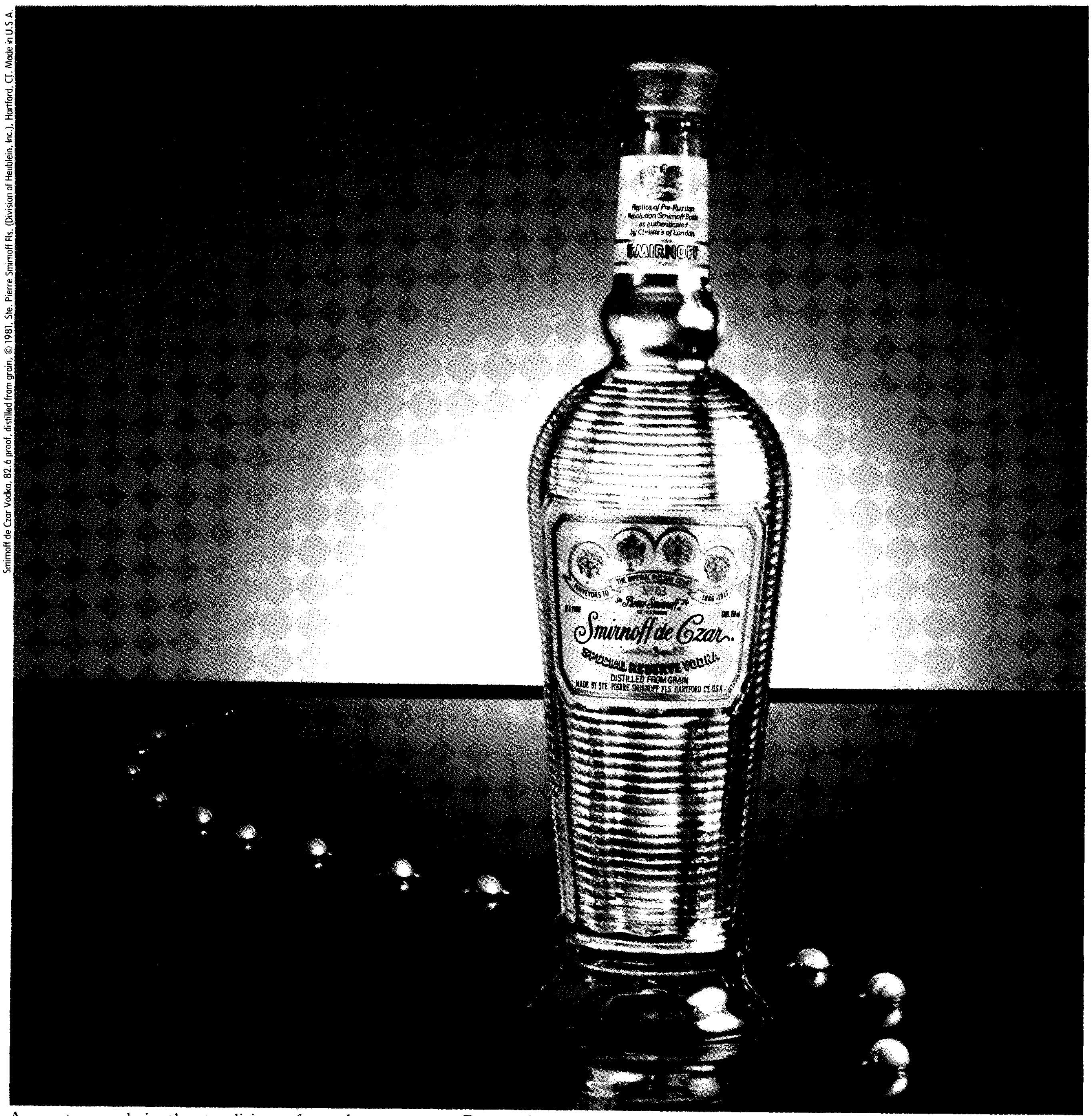
EAGLE TAVERN, 355 W. 14th St., at Ninth Ave. (924-0275)—Bluegrass, string-band, and Irish, British, and American folk music made by visiting players from New England, the Eastern seaboard, and Appalachia is the fare, along with pitchers of beer. The schedule: Wednesday, Oct. 14, New York Packet, a sea-chantey quartet; Thursday, Oct. 15, the N.Y. Stomp Ensemble; Saturday, Oct. 17, Lowe Arkwright & the Backdoor Oilers; Sunday, Oct. 18, guitarists Erik Frandsen and Bob Zaidman; Wednesday, Oct. 21, British and Irish music with the Derby Ram and Dolores Keane, John Faulkner, and Eamonn Curran; Thursday, Oct. 22, Eric Thompson and Susie Rothfield; and Saturday, Oct. 24, the Harmony Sisters. Music Wednesdays at eight-thirty, Thursdays and Saturdays at eight-fifteen, and Sundays at nine.

EDDIE CONDON'S, 144 W. 54th St. (265-8277)—One of the two homes for traditional small-band jazz on the block (see also Jimmy Ryan's below). The house band works out Mondays through Fridays from eight-thirty to two, and Saturdays from nine-thirty to three. Wednesdays and Fridays, other combos play from six to eight-thirty. On Sunday, Oct. 18, the Bill Kirchner nonet will perform from about nine-fifteen. Dining.

FAT TUESDAY'S, 190 Third Ave., at 17th St. (533-7902)—A fancy, carpeted, often very crowded, low-ceilinged, belowstairs, mostly mainstream-jazz room. **HERBIE MANN,** the pop Latin-jazz flutist, leads a quintet through Sunday, Oct. 18; and on Tuesday, Oct. 20, three of the very best jazz guitarists—**BARNEY KESSEL, HERB ELLIS,** and **TAL FARLOW**—will team up with a rhythm section and, presumably, cook. The first set begins about nine. Dining. Closed Mondays.

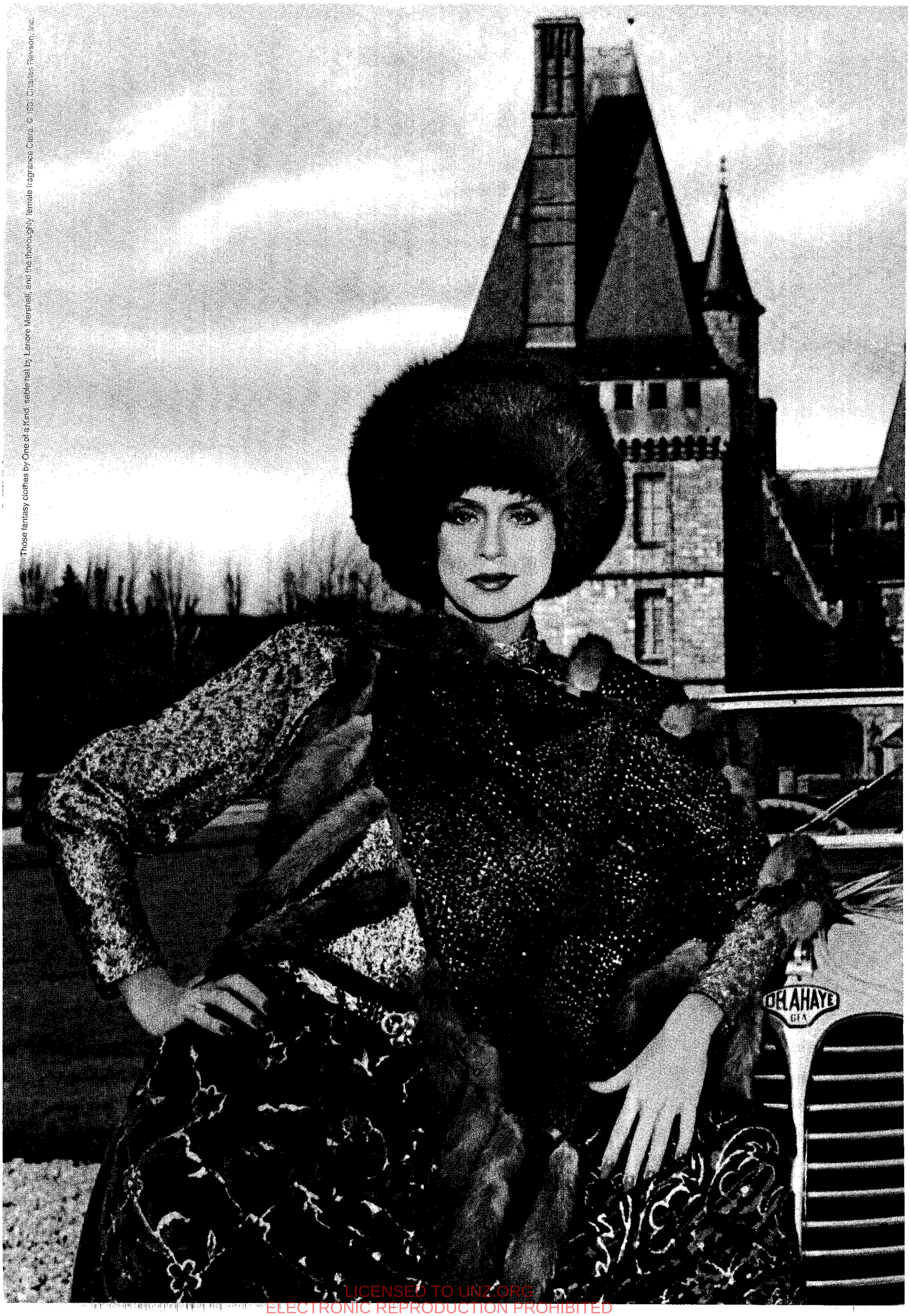
GINGER MAN, 51 W. 64th St. (399-2358)—In the less frenetic area of this restaurant, one will find vintage jazz musicians performing with vigor and skill the music from their youth—the twenties, thirties, and forties. Trombonist **EDDIE DURHAM,** guitarist **AL CASEY,** bassists **JOHNNY WILLIAMS** (on Thursdays and Fridays) and **AL HALL** (on Saturdays), tenor saxophonist **EDDIE CHAMBLEE,** pianists **CHARLES BATEMAN** (on Fridays) and **DILL JONES** (on Thursdays and Saturdays), trumpeter **BOBBY WILLIAMS,** and drummer **TOMMY BENFORD**—collectively, the **HARLEM BLUES AND JAZZ BAND**—perform from nine-thirty on Thursdays, Fridays, and Saturdays. On Sundays from nine-thirty to one-thirty, Miss Rhapsody (Viola Wells) sings blues tunes

Smirnoff de Czar Vodka, 82.6 proof, distilled from grain. © 1981, Ste. Pierre Smirnoff Fls. (Division of Heublein, Inc.), Hartford, CT. Made in U.S.A.

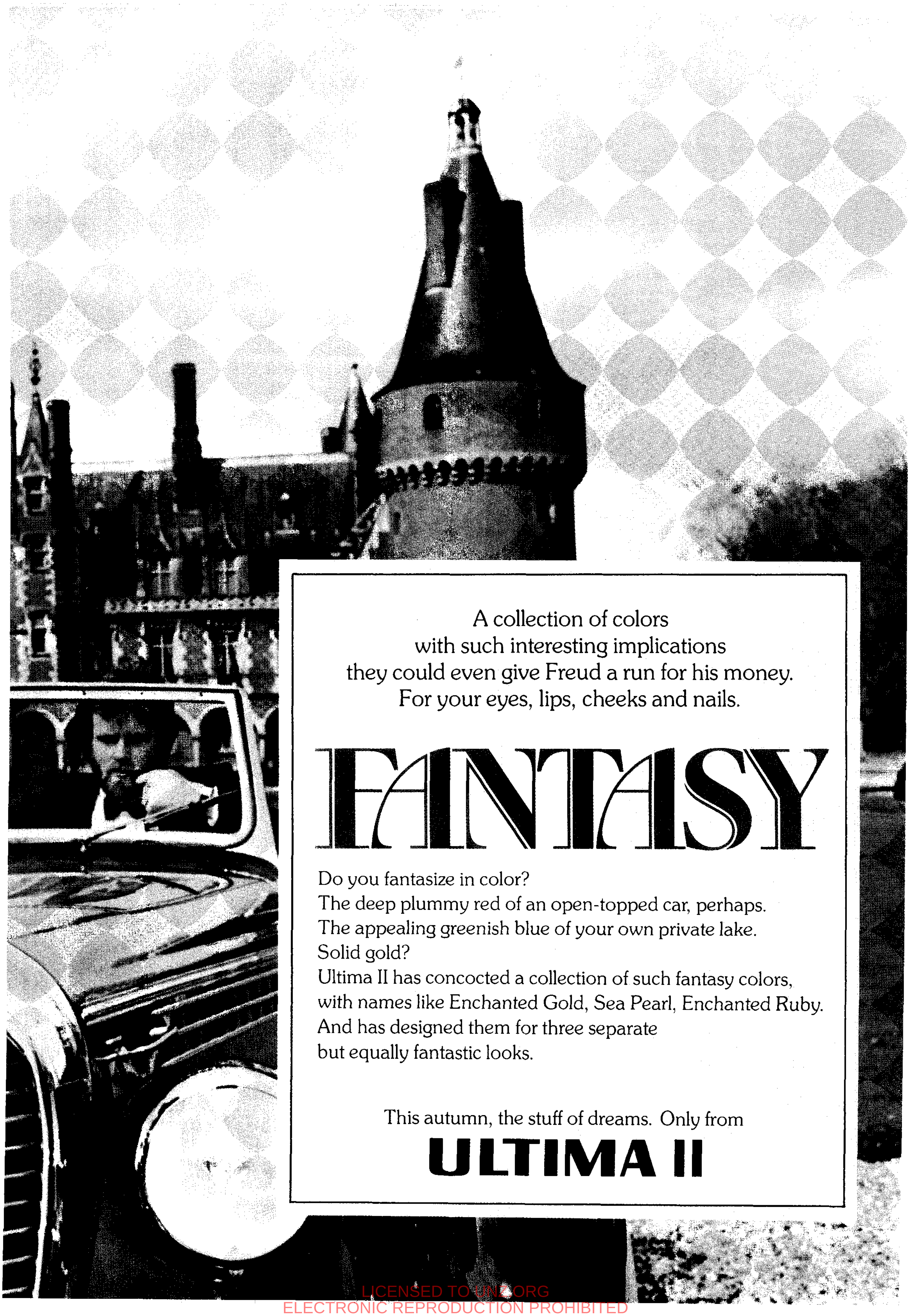

Replica of Pre-Russian Revolution Smirnoff Bottle as authenticated by Christie's of London
SMIRNOFF
Purveyors to the Imperial Russian Court
No 63
Pierre Smirnoff
1886-1917
Smirnoff de Czar
Special Reserve Vodka
Distilled from grain
Made by Ste. Pierre Smirnoff Fls. Hartford CT. USA

A masterwork in the tradition of another century. Born of superior ingredients, in quantities limited by its very nature. Smirnoff de Czar. Special reserve vodka deserving of a most calculated consumption. Well-chilled, or over ice.

Smirnoff de Czar®



Those fantasy clothes by One of a Kind, sable hat by Lenore Marshall, and the thoroughly female fragrance Clara. ©1981 Charles Revson, Inc.



A collection of colors
with such interesting implications
they could even give Freud a run for his money.
For your eyes, lips, cheeks and nails.

FANTASY

Do you fantasize in color?
The deep plummy red of an open-topped car, perhaps.
The appealing greenish blue of your own private lake.
Solid gold?
Ultima II has concocted a collection of such fantasy colors,
with names like Enchanted Gold, Sea Pearl, Enchanted Ruby.
And has designed them for three separate
but equally fantastic looks.

This autumn, the stuff of dreams. Only from
ULTIMA II

We can't tell you who banks at Morgan. But we can tell you why.

At Morgan a banking relationship is a confidential matter between client and bank.

But there is no secret about why many individuals with sizable income and assets bank with us. They've found Morgan provides a quality of personal service and professionalism that is unique in banking.

A *continuity* of service, too. For at Morgan a team of bankers—not just one—are assigned to your account. A banker who knows you is always available.

Fewer clients, more service

Morgan isn't a retail bank. We're not distracted by thousands of small accounts, so we take extra care. And because each account officer is assigned relatively few clients, you get highly individual attention. This applies whether you're investing in money-market instruments, sending funds to a relative abroad, arranging a loan, or cashing a check.

Very special checking

As a client of Morgan Guaranty Trust Company you're never just a number. Your signature is recognized and honored at all our New York banking offices. We can also provide you with banking introductions when you travel. Our World Check™ Card lets you cash your Morgan Guaranty checks at major banks in most countries.

Service for your securities

Our custody service protects your securities. Besides safekeeping, we collect interest and dividends for immediate credit to your account, carry out your orders to buy or sell, and keep close track of bond maturities, redemption calls, tender offers.

Clients with sizable portfolios may wish to consult our specialists in investment management and trust administration. If these services suit your requirements, your Morgan banker can help you arrange for them.

An invitation

It's easy to find out how rewarding a personal banking relationship at Morgan Guaranty can be. A banker at any of our New York offices will give you more information: 23 Wall Street, 522 Fifth Avenue at 44th Street, 616 Madison Avenue at 58th Street, 40 Rockefeller Plaza. Or you can call John Wetzel, Vice President, at (212) 997-8031.

Member FDIC

The Morgan Bank

GOINGS ON ABOUT TOWN

S	M	T	W	T	F	S
			14	15	16	17
18	19	20	21	22	23	24

with support from pianist Ram Ramirez and bassist Al Hall.

Greene Street, 101 Greene St., near Prince St. (925-2415)—A sort of indoor *piazza del popolo* for SoHo tourists and the *popolo* who can afford to live there. There are brick walls and archways, lots of vegetation (in pots), wicker furniture, and balcony vistas. The schedule: Brazilian singer and pianist Tania Maria winds up her stay on Saturday, Oct. 17; Sunday, Oct. 18, will belong to another Brazilian, trumpeter **Claudio Roditi**; on Monday, Oct. 19, trumpeter **Benny Bailey** and saxophonist **Arthur Rhames** will join up with bassist **Bob Cunningham** and pianist **Bross Townsend**; and Tuesday through Saturday, Oct. 20-24, **Dakota Staton,** who is at her best on lively, blues-tinged numbers, will sing here with her backing crew. Music every night after eleven. Dining.

Gregory's, 1149 First Ave., at 63rd St. (371-2220)—Guitarist **Chuck Wayne** heads up a trio on Mondays and Tuesdays; Wednesdays through Sundays, guitarist **Joe Puma** holds down the fort with pianist **Hod O'Brien,** bassist Ronnie Markowitz, and vocalist Alicia Sherman. These groups play from ten. Sundays, singer and pianist **Brooks Kerr** takes over the place from five until ten.

Griff's Plaza Café, Third Ave. at 37th St. (867-7179)—The plaza is the open-air terrace that wraps around this restaurant and hangs, one story up, over Third Avenue. The inside is pleasant and modern. Pianist, composer, and Dizzy Gillespie alumnus **Mike Longo** and his bassist are the musicians through Saturday, Oct. 17; Tuesday through Saturday, Oct. 20-24, have been reserved for **Junior Mance,** another former Gillespie pianist, and his bassist, **Marty Rivera.** Music from eight to midnight Tuesdays through Fridays; from nine to one on Saturdays.

Hanratty's, 1754 Second Ave., at 91st St. (289-3200)—An East Side counterpart of a well-known arty upper West Side bar and restaurant of the same name. Bebopping pianist **Joe Albany** is at the dining-room grand Tuesdays through Thursdays from nine to one, and Fridays and Saturdays from ten to two. On Sunday and Monday, Oct. 18-19, **Jill Mc Manus** will be at the keyboard from seven-thirty to eleven-thirty.

Hors d'Oeuvrerie, at Windows on the World, 107th Floor, 1 World Trade Center. (938-1111)—Pianist Chuck Folds directs a trio some thirteen hundred feet above sea level for listening and dancing Tuesdays through Saturdays from seven-thirty to twelve-thirty. Judd Woldin is the pianist who alternates with the trio after nine.

Jazzmania Society, 40 W. 27th St. (532-7666)—A much bigger, airier space than its previous quarters. Wednesdays are claimed by **Olu Dara,** who sometimes plays his trumpet upside down, and his occasionally out-there **Okra Orchestra,** which sometimes plays its jazz-funk material inside out. Thursdays, bandleader, guitarist, and singer **Thiago de Mello** guides his ten-piece **Amazon,** which features **Claudio Roditi** on trumpet. On Friday and Saturday, Oct. 16-17, multinational multi-instrumentalist **David Amram** will perform music from the Middle East, South America, and Tompkins Square Park with a quintet that features the fiery Cuban alto saxophonist **Paquito d'Rivera;** on Friday and Saturday, Oct. 23-24, **Joe Lee Wilson,** a loose, gutsy, scorching, improvising singer, will work with his band. Music from nine; on Fridays and Saturdays, following the regular sets—which ought to be about two or three in the morning—saxophonist-proprietor Mike Morgenstern jams with a bunch of musical colleagues. Sundays from eight to midnight, there is dancing to recorded jazz and live piano solos.

Jimmy Ryan's, 154 W. 54th St. (664-9700)—This club and Eddie Condon's, just a tiddledywink's hop east, demarcate a little slice of what West 52nd Street—now labelled Swing Street for tourists but known in earlier times to the initiated as simply The Street—was like thirty, forty, and more years ago, when it was swing and bebop world headquarters and rows of town houses housed jazz clubs. The two present-day 54th Street establishments cling strongly to traditional jazz. Ryan's house band, led by trumpeter Spanky Davis, lets loose Tuesdays through Saturdays. On Mondays, **Max Kaminsky** is in charge. Music weeknights from nine-thirty to three. On Sundays, Kaminsky directs another group of musical archivists from eight until two.

Knickerbocker Saloon, 33 University Pl., at 9th St. (228-8490)—A pleasant corner restaurant and bar that is crowded with good listeners, and for good musical reasons. **Roland Hanna,** a pianist who is sometimes undulating and romantic, at other times clipped and percussive, but always a powerhouse, performs with bassist **Mike Richmond** through Saturday, Oct. 17; on Tuesday, Oct. 20, pianist **Ronnie Mathews** will come in with bassist **Roy Drummond.** Sundays and Mondays are the property of pianist **Junior Mance** and bassist **Marty Rivera.** Music from ten.

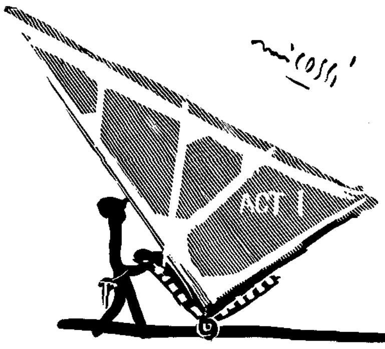
Lone Star Café, 61 Fifth Ave., at 13th St. (242-1664)—An authentic Texas hangout for expatriate Texans, for New Yorkers, and for French tourists. The music is usually good, solid blues, rock, folk, or country, and it starts after eight-thirty. The lineup: Wednesday and Thursday, Oct. 14-15, blues and folk singer **Taj Mahal;** Sunday and Monday, Oct. 18-19, rockabilly pianist **Commander Cody;** Tuesday, Oct. 20, country-rock singer Michael Murphey; and Wednesday and Thursday, Oct. 21-22, blues and rock singer and guitarist **Jorma Kaukonen.** Dining.

Marty's, 1265 Third Ave., at 73rd St. (249-4100)—The music room has a view of a garden. **Helen O'Connell** is here through Saturday, Oct. 17, singing, among other numbers, "Tangerine," "Green Eyes," and "Amapola." On Monday, Oct. 19, Tony Martin (yes, Tony Martin) will move in for two weeks. Shows Mondays through Thursdays at nine and eleven, Fridays at ten and midnight, and Saturdays at eleven and twelve-thirty. Dining.

Michael's Pub, 211 E. 55th St. (758-2272)—**Dorothy Donegan** and **Page Cavanaugh** are seated at twin grand pianos and go at it together and separately Tuesdays through Saturdays from nine-fifteen. On Monday nights from nine-thirty to midnight, the New Orleans Funeral and Ragtime Band occupies the bandstand. Dining. Closed Sundays.

Mikell's, 760 Columbus Ave., at 97th St. (864-8832)—The hippest spot on Columbus Avenue, contrary to popular belief, does not sell pumpkins; it is this R. & B. and jazz club. The lineup: Wednesday, Oct. 14, Rodney Jones; Thursday, Oct. 15, Thom Rotella; Friday and Saturday, Oct. 16-17, and Monday, Oct. 19, guitarist **Eric Gale** performing with a reggae band; Tuesday, Oct. 20, bassist **Jerry Jemmott's** band, which features **Arlen Roth** on guitar; Thursday, Oct. 22, Roland Vazquez; and Friday and Saturday, Oct. 23-24, soul singer **Cissy Houston.** Music from about ten until two. Dining.

Other End, 149 Bleecker St. (673-7030)—Folk, blues, rock, and jazz in an intimate room that has fine sight lines to the stage. Wednesday, Oct. 14, Maggie Swank and David Roche; Thursday, Oct. 15, Steve Tarshis and Julie Davidson; Friday, Oct. 16, **Ramblin' Jack Elliott;** Saturday, Oct. 17, Double Dynamite; Wednesday, Oct. 21, Passenger; Thursday, Oct. 22, Will Rambeaux and Inner Strength; and Friday and Saturday, Oct. 23-24, bassist **Dave Friesen,** guitarist **John Stowell,** and their quartet. On Sundays, the Widespread Jazz Orchestra performs; Mondays are given over to a showcase; and Tuesdays, Grover Kemble & Za Zu Zaz play swing music. Shows most nights at nine and eleven-thirty, on Fridays and Saturdays at nine and midnight. Dining.



Peacock Alley, in the Waldorf-Astoria, Park Ave. at 49th St. (355-3000)—**Jimmy Lyon** is playing piano in this quiet room, which functions as a sort of passageway connecting the hotel lobby with a dining room. Mr. Lyon, who has accompanied Mabel Mercer throughout the past decade, has a touch that seems magically smooth and cushioned, and his timing is unassailable. He's on hand Tuesdays through Saturdays from six to ten. From ten to two, debonair, straight-arrow baritone **Ronny Whyte** takes over the keyboard with a repertory of Coward, Gershwin, Porter, and Joel (Billy).

Peppermint Lounge, 128 W. 45th St. (719-3176)—A big space, usually very crowded, with a balcony to survey it all from. The music is mostly rock and roll: Wednesday, Oct. 14, Rank & File; Thursday, Oct. 15, jazz-funk guitarist **James (Blood) Ulmer;** Friday, Oct. 16, the **Bush Tetras;** Saturday, Oct. 17, Dirty Looks; Sunday, Oct. 18, the Scars; and Saturday, Oct. 24, **John Cale.** The music *could* begin before midnight.

Rainbow Room, 30 Rockefeller Plaza. (757-9090)—Art Deco-land high atop the RCA Building. **Sy Oliver's** bouncy dance orchestra is at work Tuesdays through Thursdays from seven to one, Fridays and Saturdays from eight to two, and Sundays from six to midnight. Dining.

Red Blazer Too, 1576 Third Ave., at 88th St. (876-0440)—A large, busy establishment that has a slightly touristy feel to it. Traditional jazz is presented from about nine every night but Sunday, when it begins at seven. Dining.

Ritz, 119 E. 11th St. (254-2800)—A ballroom that dates from 1935, when the building was remodelled—the building itself dates from 1889—to accommodate neighborhood social-club dances. It has been turned into a sort of Avalon Ballroom East. Rock from the fifties, sixties, seventies, and eighties. Wednesday and Thursday, Oct. 14-15, the Professionals; Friday and Saturday, Oct. 16-17, Echo & the Bunnymen with Coma-teens on Friday and with Boys Life on Saturday; Sunday, Oct. 18, Simple Minds (at eight) and Ellen Foley (at eleven); Tuesday and Wednesday, Oct. 20-21, **Jimmy Cliff;** Friday, Oct. 23, **Polyrock** and Del-Byzanteens; and Saturday, Oct. 24, Scars and Modern English. Shows tend to begin sometime after midnight. Dancing.

St. Regis-Sheraton, Fifth Ave. at 55th St. (753-4500)—One of the prettiest hotel lobbies in the city leads to one of the most stunning hotel night spots in the city, the King Cole Room. Lately, it could be renamed the House of Tributes. The current tribute, "They Say It's Wonderful," honors Irving Berlin and stars Andrea McArdle, Larry Kert, Terry Burrell, and Debbie Shapiro. Shows Mondays through Thursdays at nine-thirty, and Fridays and Saturdays at nine-thirty and eleven-thirty. Dining.

Seventh Avenue South, 21 Seventh Ave. S., at Leroy St. (242-4694)—A light, airy second-floor jazz club, in which most of the walls are refreshingly austere. Much of the music is amplified jazz-rock, and it runs from ten. The lineup: Wednesday, Oct. 14, guitarist **John Scofield's** trio; Thursday through Sunday, Oct. 15-18, singer **Sheila Jordan,** pianist **Steve Kuhn,** bassist **Harvie Swartz,** and drummer **Bob Moses;** Monday, Oct. 19, Ed Palermo and his big band; Tuesday and Wednesday, Oct. 20-21, drummer **Joe Chambers** and a quintet; and from Thursday, Oct. 22, trumpeter **Terumasa Hino.**

Star and Garter, 105 W. 13th St., near Sixth Ave. (242-3166)—An attractive but not pretentious bar and restaurant—yet another Village spot that lures in good musicians. Friday and Saturday, Oct. 16-17, pianist

GOINGS ON ABOUT TOWN

KENNY BARRON will head up a trio; and Thursday through Saturday, Oct. 22-24, alto saxophonist **SONNY FORTUNE** will be here with a quartet. Music from about nine-thirty.

SWEET BASIL, 88 Seventh Ave. S., at Bleecker St. (242-1785)—A bustling, knotty-pine room. Tenor saxophonist **BUDDY TATE** is in charge of a combo through Saturday, Oct. 17; on Sunday and Monday, Oct. 18-19, pianist **PHINEAS NEWBORN** will gig with drummer **LOUIS HAYES** and bassist **JAMIL NASSAR;** and on Tuesday, Oct. 20, trumpeter **JONAH JONES** will arrive with his quartet. Shows from about ten. Dining.

TRAMPS, 125 E. 15th St., at Irving Pl. (777-5077)—Simple surroundings, sublime blues, R. & B., and reggae music: **BIG JOE TURNER,** *the* Kansas City blues shouter and early rock-and-roll singer, is still in the city. You can hear him through Saturday, Oct. 17, and Wednesday through Saturday, Oct. 21-24; on Sunday and Monday, Oct. 18-19, Chicago-blues guitarist and singer **SON SEALS** will be onstage. And if you wander in on Tuesday night, you'll find the **UPTOWN HORNS,** a basic-blue soul octet, setting fire to James Brown's "The Chicken," Steely Dan's "Peg," "Night Train" (that high-school stage-band chestnut), and Jackie Wilson's "Baby Work Out." Shows begin sometime after nine-thirty.

TRAX, 100 W. 72nd St., near Columbus Ave. (799-1448)—Rock and roll downstairs. The understated entrance is easy to miss. Some of the musicians: Wednesday, Oct. 14, Junk Rock and Leslie Chase; Thursday, Oct. 15, Dan Carter and the Windows; Friday, Oct. 16, the Must and the Wallets; Saturday, Oct. 17, the Jokers with Binky Phillips; Monday, Oct. 19, Broken Arrow; and Tuesday, Oct. 20, China Choir. Music after eleven, usually. Dancing.

VILLAGE GATE, 160 Bleecker St. (475-5120)—On Mondays, exuberant, adept salsa bands perform from about nine for exuberant audiences; on Monday, Oct. 19, the guest jazz musician will be trumpeter **TED CURSON.** Tuesdays, jazz harpist **DAPHNE HELLMAN** performs from nine on the Terrace.

VILLAGE VANGUARD, 178 Seventh Ave. S., at 11th St. (255-4037)—Proprietor and author ("Live at the Village Vanguard") Max Gordon once described his club in a radio interview: "It's a good joint that people like to come to—thank God." Tenor saxophonist **PHAROAH SANDERS,** who sounds good whether he's playing spiritual-enlightenment music or just good old regular hard bop, leads a quartet through Sunday, Oct. 18; on Tuesday, Oct. 20, the great pianist **TEDDY WILSON** will bring in a trio that will feature bassist **MAJOR HOLLEY.** Mondays are **MEL LEWIS** big-band blast-off nights. Music from ten.

WEST BOONDOCK, 114 Tenth Ave., at 17th St. (929-9645)—A dark, extremely likable, out-of-the-way soul-food place with things—hundreds, possibly thousands, of icicle-like glass drops (the kind that are usually part of chandeliers) and a handful of opaque-glass light fixtures from the twenties—hanging from the ceiling. Mondays through Wednesdays are claimed by pianist Esther Blue and Thursdays through Sundays by **SADIK HAKIM,** a pioneer bop pianist. Music from eight-thirty to two.

WEST END, 2911 Broadway, at 113th St. (666-8750)—A loose and informal Columbia University neighborhood hangout for swing-music admirers and players. Trumpeter **JABBO SMITH** leads his Rhythm Aces through Sunday, Oct. 18; Wednesday through Sunday, Oct. 21-25, saxophonist **WILLIS (GATOR TAIL) JACKSON,** who is known for his rhythm-and-bluesy tenor-sax work, will play some straight-ahead jazz. Mondays are reserved for saxophonist Percy France, and Tuesdays for **JO JONES,** master of the ride cymbal, the high-hat, and bass-drum bombs. Music nightly from about nine. Student food at student prices.

JAZZ / FOLK / ROCK CONCERTS, PERSONAL APPEARANCES, ETC.

JOHN DENVER—Appearing solo in a benefit concert. (Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. Thursday, Oct. 15, at 8. For tickets, call 662-2133.)

FLORA PURIM & AIRTO and **ALIVE!**—Town Hall, 123 W. 43rd St. 840-2824. Friday, Oct. 16, at 8.

S	M	T	W	T	F	S
			14	15	16	17
18	19	20	21	22	23	24

BATTLE OF THE BIG "BAD" BANDS—Mel Lewis & the Jazz Orchestra vs. Frank Foster & the Loud Minority. (Symphony Space, Broadway at 95th St. Friday, Oct. 16, at 8. Tickets at the door on the night of the concert.)

ANTHONY DAVIS & EPISTĒMĒ—With George Lewis, Warren Smith, Abdul Wadud, and others. (Public Theatre, 425 Lafayette St. 598-7150. Friday, Oct. 16, at 10.)

RAY CHARLES—With his orchestra, the Raelettes, and Linda Hopkins. (Avery Fisher Hall. 874-2424. Sunday, Oct. 18, at 4 and 8.)

HEAVENLY JAZZ CONCERT SERIES—The first in a series of four concerts, this one performed by Zoot Sims, Clark Terry, Major Holley, and others. (Church of the Heavenly Rest, Fifth Ave. at 90th St. Sunday, Oct. 18, at 5. For information about tickets, call 369-8040.)

AL JARREAU—With Spyro Gyra. (Radio City Music Hall, Sixth Ave. at 50th St. 246-4600. Tuesday and Wednesday, Oct. 20-21, at 7:30.)

MARILYN CRISPELL ENSEMBLE—Carnegie Hall. 247-7459. Thursday, Oct. 22, at 8.

ROCK 'N ROLL REUNION VOLUME I—Chuck Berry, Lou Christie, Leslie Gore, the Drifters, the Coasters, Fred Parris and the Five Satins, and others. (Madison Square Garden, Seventh Ave. between 31st and 33rd Sts. 564-4400. Friday, Oct. 23, at 8.)

HATS OFF TO COUNTRY—Charley Pride, Larry Gatlin, Alabama, the Gatlin Brothers Band, and others. (Madison Square Garden. Saturday, Oct. 24, at 2 and 7:30.)

JAZZ FORUM—Jazz in a fifth-floor loft. Thursday through Saturday, Oct. 15-17: Tommy Flanagan, Barry Harris, Art Davis, and Leroy Williams. . . . ¶ Sunday, Oct. 18: Jaki Byard and the Apollo Stompers. . . . ¶ Thursday, Oct. 22: Tex Allen quintet. . . . ¶ Friday and Saturday, Oct. 23-24: James Spaulding quartet. (Jazz Forum, 648 Broadway, at Bleecker St. 477-2655. Shows start after nine.)

SAVOY—Wednesday through Saturday, Oct. 14-17, at 9: Peter, Paul & Mary. . . . ¶ Wednesday, Oct. 21, at 9: José Feliciano, with Monteith and Rand. . . . ¶ Thursday, Oct. 22, at 9: Muddy Waters, with Clarence (Gatemouth) Brown and Lonnie Brooks. . . . ¶ Friday and Saturday, Oct. 23-24, at 10: The Tubes. (Savoy, 141 W. 44th St. 921-9490.)

SOUNDSCAPE—New music and jazz in a fifth-floor loft. Thursday, Oct. 15, at 9:30: Toshinori Kondo. . . . ¶ Friday, Oct. 16, at 9: Material and Toshinori Kondo. . . . ¶ Saturday, Oct. 17, at 9: Fred Frith. . . . ¶ Wednesday, Oct. 21, at 9:30: Hilton Ruiz trio. . . . ¶ Thursday, Oct. 22, at 9: Dave Burrell. . . . ¶ Friday, Oct. 23, at 9: Peter Kowald. . . . ¶ Saturday, Oct. 24, at 9:30: Tuba Libre with Howard Johnson. (Soundscape, 500 W. 52nd St. 581-7032.)

ART

(Unless otherwise noted, galleries are open Tuesdays through Saturdays from around 10 or 11 to between 5 and 6.)

GALLERIES—UPTOWN

PIERRE ALECHINSKY—Ink drawings on maps and charts. For example, in a work called "L'Est de la France" drawings cover a map headed "Carte Routière pour Cyclistes & Automobiles de l'Est de la France." Through Nov. 14. (Lefebre, 47 E. 77th St.)

DANGER
SLIPPERY
ROAD AHEAD
S.

TADASHI ASOMA / KIEFF—Landscape paintings executed in broad areas of flat color. Through Nov. 7. / Abstract sculptures in metal. Through Nov. 14. (Findlay, 984 Madison Ave., at 77th St.)

ROMARE BEARDEN—Oil paintings and paper collages dated 1981. Through Nov. 7. (Cordier & Ekstrom, 417 E. 75th St. A selection of the artist's collages from the seventies is currently at the Brooklyn Museum.)

DOVE BRADSHAW—Small, stylish abstracts achieved by rubbing ordinary carbon paper with various materials—hair from a bear rug, bits of metal foil, cellophane, chewing gum. Through Oct. 31. (Ericson, 23 E. 74th St.)

SAM GLANKOFF—Symbolist abstractions of uncommon vitality based on the human figure and executed by an eighty-seven-year-old artist who combines monotype printing and plain brushwork. He calls them "print-paintings," and each is done on four or more sheets of rice paper pieced together. Mr. Glankoff's works appeared in group shows at the Whitney Studio Club during the twenties, but this is his first one-man show. Through Oct. 31. (Graham, 1014 Madison Ave., at 78th St.)

JOHN ADAMS GRIEFEN / EUGENE SPEICHER (1883-1962)—Recent abstract paintings. / Paintings and drawings. Through Oct. 31. (Salander-O'Reilly, 22 E. 80th St. Open Mondays.)

JOHN HEGARTY / ROBERT BARIBEAU—Portraits. / Abstract Expressionist paintings and pastels. Through Oct. 30. (Stone, 48 E. 86th St.)

PAUL JENKINS—Recent paintings. Through Nov. 28. (Gimpel, 1040 Madison Ave., at 79th St.)

JEFFREY KRONSNOBLE / LIONEL KALISH—Trompe-l'oeil paintings and drawings. / Oils, watercolors, and drawings. Through Oct. 31. (ACA, 21 E. 67th St.)

RODGER MACK—Bronze constructions. Through Saturday, Oct. 24. (Krasner, 1043 Madison Ave., at 80th St.)

EMIL NOLDE (1867-1956)—Paintings. Through Nov. 28. (Sabarsky, 987 Madison Ave., at 77th St. Opens at noon.)

CESAR PATERNOSTO—Twenty-one abstract paintings. Through Sunday, Oct. 18. (Center for Inter-American Relations, 680 Park Ave., at 68th St. Daily, except Mondays, noon to 6.)

WALLACE PUTNAM—"The Long-Necked Birds," a series of oils developed between 1968 and 1981. Through Oct. 28. (Lerner-Heller, 956 Madison Ave., at 75th St.)

DOROTHEA ROCKBURNE—Six large predominantly white (and one predominantly black) wall pieces made of folded canvas, with Egypt as the theme, and two large works on paper. Also, related working drawings. Through Saturday, Oct. 24. (Fourcade, 36 E. 75th St.)

ALLEN SAALBURG—Representational gouaches (and serigraphs made from them) on the themes of the kitchen, the barnyard, and the artist's studio. Through Saturday, Oct. 17. (Bodley, 1063 Madison Ave., at 80th St.)

BARBARA SCHWARTZ—Sculptural works composed of handmade paper backed with wire lath and painted in bright caseins. Most of the pieces are for the wall, but there are free-standing ones, too, the largest just under seven feet tall. Through Oct. 28. (Willard, 29 E. 72nd St.)

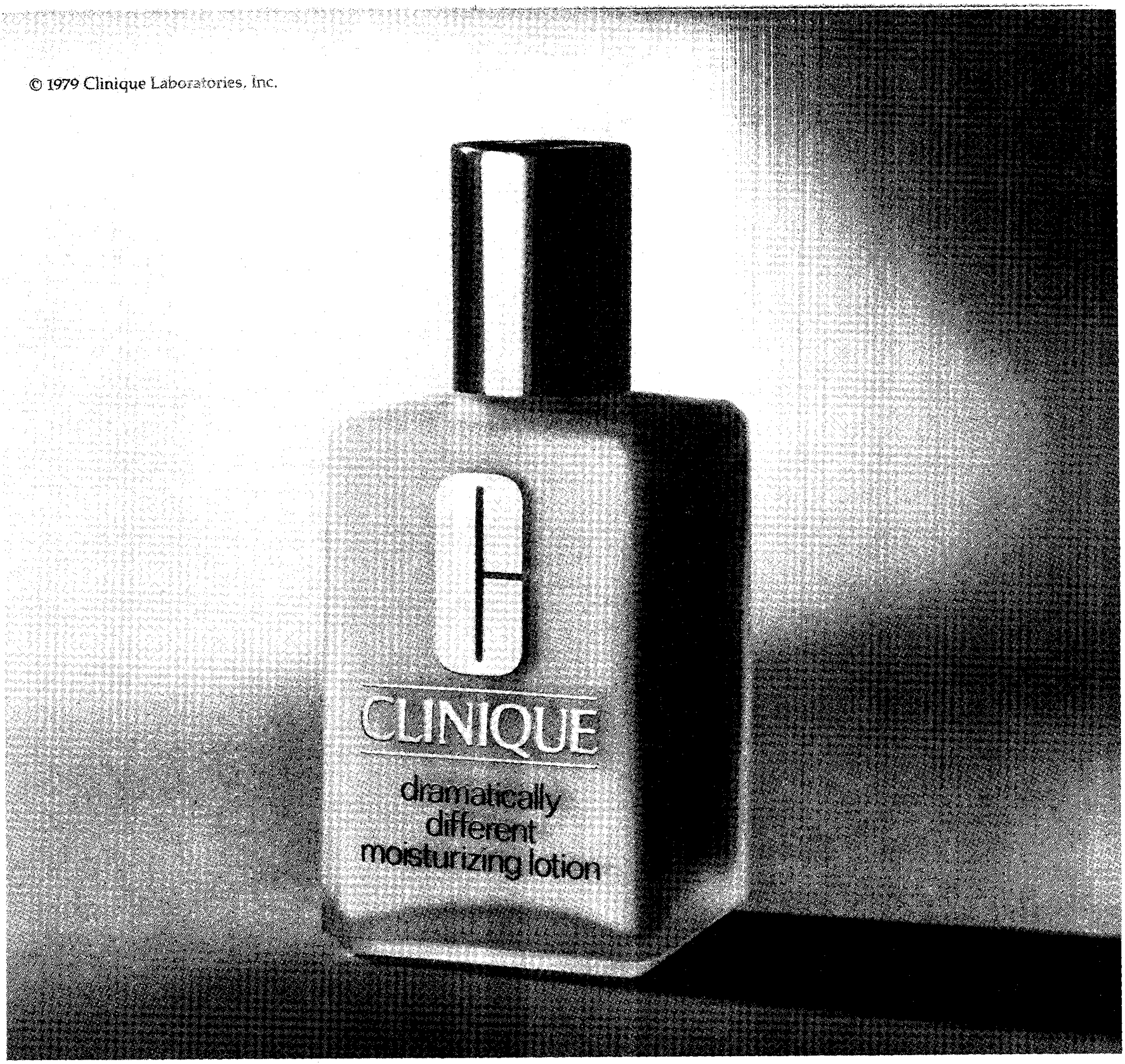
KURT SCHWITTERS (1887-1948)—Collages from 1920-47, and selections from his Dadaist *Merz* graphics and publications. Through Saturday, Oct. 17. (Carus, 872 Madison Ave., at 71st St.)

ANTONI TÀPIES—New works, predominantly mixed mediums on gouged and otherwise marked wood. Through Saturday, Oct. 24. (Knoedler, 19 E. 70th St.)

JAMES MCNEILL WHISTLER (1834-1903)—Twenty-six etchings and drypoints. Through Oct. 30. (Lubin House, 11 E. 61st St. Open Mondays; closed Saturdays.)

WILLIAM WILKINS—Landscape paintings of France, Wales, and the Delaware Water Gap area by an English artist whose brushwork is of an unusual quality. Also still-lifes, cathedral interiors, and nudes. Through Oct. 28.

© 1979 Clinique Laboratories, Inc.



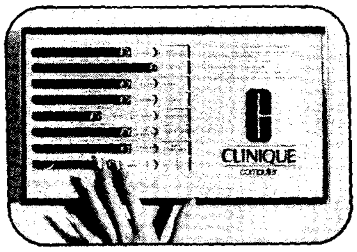
Meet A Genius.

"We don't expect any moisturizer in the next decade to surpass the present one of Clinique."

This, from a leading dermatologist, sums up the reason why so many people have found nothing else to compare with Dramatically Different Moisturizing Lotion. They say it's more satisfactory than any other moisturizer today.

This golden genius lotion makes skin look fresher and healthier. It gratifies the thirst of every skin. The only question is how much to use—and how often to use it.

Determining the answer for you is part of the important work of the Clinique Computer—a service available wherever Clinique products are sold. In 30 seconds, the Computer tells you how your skin benefits from meeting this genius—Dramatically Different Moisturizing Lotion.



CLINIQUE

Allergy Tested
100% Fragrance Free

(Schoelkopf, 825 Madison Ave., at 69th St.)

Edward Youkilis—Abstract acrylics. Through Oct. 31. (Acquavella, 18 E. 79th St. Open Mondays.)

Twenty Years at the Elkon Gallery—An anniversary show in two locations. At 1063 Madison Ave., at 80th St.: Paintings, drawings, and sculptures (by Dubuffet, Matisse, Motherwell, Kline, Maillol, and others) that have passed through the gallery in the past two decades. Through Nov. 7. . . . ¶ At 112 Greene St.: One work each by most of the artists who have shown at the gallery—Jack Bush, Charles Arnoldi, Agnes Martin, and others. Through Oct. 31.

Group Shows—At **Hirschl & Adler,** 21 E. 70th St.: Seventy-five works (all but a handful of them paintings) by Thomas Sully, Thomas Eakins, Mary Cassatt, Georgia O'Keeffe, and many others. From the collection of the Addison Gallery of American Art, Andover, Massachusetts. Through Oct. 31. . . . **Noortman & Brod,** a new gallery at 1020 Madison Ave., at 78th St.: A joint enterprise by two well-known London fine-arts establishments. The opening exhibition consists of seventeenth-century Dutch paintings and nineteenth-century French works. More recent French drawings—as late as Raoul Dufy—are also present. Through Nov. 28. (Open Mondays.) . . . **Perls,** 1016 Madison Ave., at 78th St.: Maillol's cast-lead sculpture "Montagne" is the highlight of a new show of paintings, drawings, and sculptures, most of them by European artists. Through Saturday, Oct. 24. . . . **Urdang,** 23 E. 74th St.: Drawings, paintings, and photographs in primarily black or white by, among others, Karen Shaw, Duane Michals, and George Lawson. Through Oct. 31.

GALLERIES—57th STREET AREA

Balthus / Giorgio Morandi (1890-1964)—Four drawings. / An oil, several drawings and etchings. Through Oct. 31. (Odyssia, 730 Fifth Ave., at 57th St.)

Janice Biala—The Seine, the Mediterranean, Venice, and Cap Ferrat are the subjects of these large oils, painted in a leisurely, confident manner. Through Nov. 7. (Gruenebaum, 38 E. 57th St.)

Isabel Bishop—A retrospective of drawings (with seven recent oils). (Midtown, 11 E. 57th St.) . . . ¶ A second retrospective, one that includes every print made by this artist of the everyday New York scene. (Associated American Artists, 663 Fifth Ave., at 53rd St. Open Mondays.) Both shows through Oct. 31.

Richard Bosman—Large, vivid paintings inspired by Japanese comic books, which, in turn, were inspired by kung-fu movies. Through Oct. 31. (Alexander, 20 W. 57th St.)

Claudio Bravo—Recent paintings and drawings—nude figures, religious scenes, still-lifes—done with virtuosity by this Chilean-born artist who now lives in Morocco. Through Oct. 31. (Marlborough, 40 W. 57th St. Open Mondays.)

Joan Brown—This artist, whose works are always autobiographical, visited India last year, and the present show consists of a gaudy pergola, a couple of freestanding columns, self-portraits astride tigers, and depictions of Indian mythical figures. Through Oct. 30. (Frumkin, 50 W. 57th St. Opens at noon on Saturdays.)

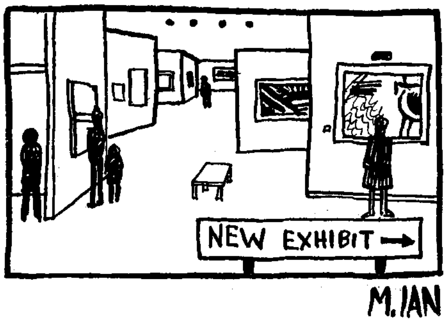
James Burgess—Abstract paintings and drawings that seem to have evolved from studies of vegetable and insect life. Through Saturday, Oct. 24. (Dorsky, 730 Fifth Ave., at 57th St. Open Mondays.)

Ronald Davis—New paintings—solid shapes (cubes, stars, curves) on contrasting grounds. Through Nov. 7. (Blum Helman, 20 W. 57th St.)

Robyn Denny—Hard-edge abstract drawings done with white pencil and colored tape on dyed paper. Through Saturday, Oct. 24. (Jacobson Hochman, formerly Jacobson, 24 W. 57th St.)

Joseph DiGiorgio—Large, restful landscapes of the Hudson River hinterland in a modified form of Pointillism. Through Saturday, Oct. 24. (Sachs, 29 W. 57th St.)

Yrjö Edelmann—Trompe-l'oeil paintings. Through Nov. 14. (Heidenberg, 50 W. 57th St.)



S	M	T	W	T	F	S
			14	15	16	17
18	19	20	21	22	23	24

Vernon Fisher—Three installations, combining paintings and objects, narrative in nature and dealing with personal history (his school days) and art history (Pollock, Duchamp). Also paintings and collages. Through Nov. 7. (Gladstone, 41 W. 57th St.)

Richard Fleischner—Sculptures: composition-board blocks stacked in various formations. The largest piece is a three-sided enclosure eight feet high. Through Oct. 31. (Protetch, 37 W. 57th St.)

Edward C. Flood—A series (called "The Amanitas") of painted-Masonite wall sculptures. Of mushrooms, to be sure. Through Nov. 7. (Pam Adler, 37 W. 57th St.)

Minoru Kawabata—Abstract paintings in which one can still discern traces of the origami forms that have inspired this Japanese artist for years. Through Saturday, Oct. 17. (Parsons, 24 W. 57th St.)

Stephanie Brody Lederman—Mixed-medium compositions in which romantic little episodes, usually sad, are conveyed in words, pictures, and collage, generally involving fans and toy birds. Through Oct. 31. (Markel, 50 W. 57th St.)

Alexander Liberman—Large-scale abstract sculptures, recent abstract acrylics, and new works on paper. Through Oct. 31. (Emmerich, 41 E. 57th St.)

Michael Malpass—Seven spherical bronzes, including one six feet in diameter. Through Oct. 31. (Zarre, 41 E. 57th St.)

John Marin (1870-1953)—Urban landscapes of this city which date from 1910 to 1952. Through Nov. 6. (Kennedy, 40 W. 57th St. Open Mondays; closed Saturdays.)

Kyra Markham (1891-1967)—Paintings, drawings, and lithographs by an artist who did murals for night clubs and restaurants in the thirties. Through Nov. 7. (Witkin, 41 E. 57th St.)

Agnes Martin / Julio González (1876-1942)—A new crop of her striped works, all six feet square. The colors are paler than ever but the effect is undiminished. / Welded-iron sculptures; drawings done from 1927 on. Through Oct. 31. (Pace, 32 E. 57th St.)

Marsha Pels / Valentina DuBasky—Sculptural pieces that reflect the architecture and landscapes of the industrial areas where their found-metal components were collected. / Deliberately primitive drawings, in colorful encaustics, of horses and sheep. Through Saturday, Oct. 24. (Oscarsson Hood, 41 W. 57th St.)

Richard Pousette-Dart—Frosted-looking paintings in which the large geometric forms one expects from this artist are present but done in black and white, instead of the sparkling colors he is noted for. Through Nov. 7. (Del Re, 41 E. 57th St.)

Leo Rabkin—Painted boxes and a new set of watercolors applied in abstract patterns to pleated Japanese paper. Through Nov. 5. (Pearl, 29 W. 57th St.)

Tony Robbin—A large work in which the artist uses three-dimensional space—a painted canvas with projecting steel rods—to convey four-dimensional space. Through Oct. 31. (De Nagy, 29 W. 57th St.)

Gilbert Rohde (1894-1944)—Representative furniture pieces by this designer who more or less revolutionized Grand Rapids in the thirties. They are shown in a setting along with revolutionary paintings of the period—by Ilya Bolotowsky, Milton Avery, Byron Browne, George L. K. Morris. Through Oct. 31. (Washburn, 42 E. 57th St.)

Thomas A. Rose—Canvases built up with wood, studio scraps, and paint. A staircase or similar architectural detail appears frequently. Through Oct. 31. (Esman, 29 W. 57th St.)

Peter Solow—Paintings of bar life, interiors, and landscapes, plus figure drawings, by a young artist who works in thin oil washes rich in color. Through Nov. 14. (Touchstone, 29 W. 57th St.)

Richard Stankiewicz—Recent freestanding welded-steel sculptures in which the artist introduces a ready-made rectangular frame that serves as a sort of stage for the found pieces he incorporates in his works. Through Saturday, Oct. 17. (Zabriskie, 29 W. 57th St.)

Bill Sullivan—Pastels. The subjects include photographers and models at parties and people playing pinball. Through Nov. 7. (Kornblee, 20 W. 57th St.)

Andrew Tavarelli—Abstract oils on fan-shaped canvases. Through Oct. 31. (Haber Theodore, 29 W. 57th St.)

Ger van Elk—This Dutch artist combines photographs with painted areas of canvas—usually black or white. Babies and self-portraits are among his favorite subjects, and the tone is updated Surrealism. Through Oct. 30. (Goodman, 38 E. 57th St. Open Mondays.)

Jane Wilson—Studio still-life paintings. Through Nov. 4. (Fischbach, 29 W. 57th St.)

GALLERIES—SoHo

Frances Barth / Diana Michener—Recent abstract paintings and works on paper. / Photographs of empty beds. Through Oct. 31. (Caldwell, 383 West Broadway.)

Dickson Carroll—Carved-and-painted-wood sculptures. Through Oct. 29. (Westbroadway, 431 West Broadway.)

Mary Beth Edelson / Ju Ming—Drawings in mixed mediums on jute tag board. Through Nov. 4. / A series of sculptures called "Tai Chi," created from timber by a contemporary artist from Taiwan. Through Oct. 31. (Hutchinson, 138 Greene St.)

Jeanne Flanagan—An installation combining plaster, wire, cloth, and pigment. Through Thursday, Oct. 22. (Eno, 101 Wooster St. Opens at noon Tuesdays through Saturdays, at 1 on Sundays.)

Charles Gaines—Conceptual work in photographs and charts. The series is called "Motion: Tricia Brown Dance Photographs and Graphs Sequencing Continuous Movement at 1/125th of a Second at One Second Intervals. Continuous Plotting of Determined and Arbitrary Sequences." Through Oct. 31. (Weber, 142 Greene St.)

K. H. Hödicke—A Berlin artist who paints large, vigorous figurative works in the Expressionist tradition of, say, Kirchner. Through Saturday, Oct. 24. (Nosei, 100 Prince St.)

Guy Johnson—Oil-over-photo-collage compositions. Through Oct. 31. (Meisel, 141 Prince St.)

Don Judd—A work, eighty feet long, composed of a row of massive wooden bins made of sanded marine plywood. It occupies the whole north wall of this spacious gallery. Through Saturday, Oct. 17. (Castelli, 142 Greene St.)

Dennis Kardon—Paintings and cut-paper collages. Through Nov. 7. (Toll, 146 Greene St.)

Margie Billstein Katz—Abstract works on paper. Through Nov. 1. (Pleiades, 152 Wooster St. Open Sundays.)

Ken Kiff—Paintings and drawings. First one-man show in New York by an artist who was included in last spring's Museum of Modern

Art show "New Work on Paper." Through Nov. 7. (Thorp, 419 West Broadway.)

obert Kushner / Lynton Wells—Three huge paintings on unstretched canvas—extravaganzas of dancing figures, cupids, exotic plants, and insets of metallic fabrics by one of the pioneer Decorative artists. / Large paintings in which a troubled-looking man contemplates the various things that trouble him. Through Oct. 28. (Holly Solomon, 392 West Broadway.)

erence LaNoue—Abstract paintings on unstretched canvas and works on paper. Through Nov. 4. (Hoffman, 429 West Broadway.)

ol LeWitt—Wall drawings and drawings on paper. Through Oct. 31. (Cooper, 155 Wooster St.)

roup Shows—At **THE DRAWING CENTER,** 137 Greene St.: Recent works on paper by eleven emerging artists, including David Winter (acrylic and colored-pencil drawings), Thomas Corey (architectural representations on translucent paper), and John Billingham (tiny paper sculptures). Through Oct. 28. (Open Mondays; open Wednesday evenings until 8.) . . . **SPERONE WESTWATER FISCHER,** 142 Greene St.: Drawings by Francesco Clemente, Malcolm Morley, Julian Schnabel, and other prominent contemporary artists. Through Saturday, Oct. 17.

OTHER GALLERIES

enise Green—Large canvases in black, white, and red. Through Oct. 31. (The Clocktower, 108 Leonard St., four blocks south of Canal St., at Broadway. Wednesdays through Fridays, 1 to 6; Saturdays, 10 to 6.)

ransformed Houses—An architectural exhibit of photographs (by Camilo Vergara) of various stages during renovation of low- and middle-income-family homes in large and small cities. Organized by the Smithsonian. Through Saturday, Oct. 24. (Parsons School of Design, 2 W. 13th St. Mondays through Fridays, 9 to 9; Saturdays, 9 to 6.)

owntown / Uptown—A show of contemporary works (video, sculptures, paintings) on loan from seventeen nonprofit galleries, all but one located below Houston Street. Through Nov. 6. (City Gallery, 2 Columbus Circle. Open Mondays; closed Saturdays.)

PHOTOGRAPHY

ugène Atget (1857-1927)—A hundred and twenty-five prints of the French countryside. This is the first of four Atget shows planned by the Museum of Modern Art, which has more than five thousand of the photographer's prints and negatives. See below, under "Museums," for dates and times.

rwin Blumenfeld (1897-1969)—Work from throughout his career, including early noncommercial prints. The artist was in the forefront of European experimental photography but was best known here for his fashion work. Through Nov. 7. (Prakapas, 19 E. 71st St. Open Tuesday evenings until 8.)

ucien Clergue—Photographs of Picasso in the last twenty years of his life. Through Nov. 6. (French Embassy, 972 Fifth Ave., at 78th St. Open Mondays; closed Saturdays.)

ark Cohen—Photographs dated 1967 to the present. Through Nov. 3. (Marlborough, 40 W. 57th St. Open Mondays.)

ell Dorr—A fifty-year retrospective of this octogenarian's work, beginning with her portraits of children in the Florida Keys during the twenties and including prints of nudes, flowers, and the numerous mother-and-child studies which she has done over the years. Through Friday, Oct. 16. (Pfeifer, 825 Madison Ave., at 69th St.)

ernard Faucon—Fresson-color prints. Through Saturday, Oct. 17. (Castelli Photographs, 4 E. 77th St.)

John Gruen—Found objects (bottles, machine parts) are the subjects for still-life photographs. Through Nov. 14. (Photograph, 724 Fifth Ave., at 57th St.)

eorge Platt Lynes (1905-55)—About seventy-five photographs: fashion, ballet, nudes, portraits. Through Oct. 31. (Miller, 724 Fifth Ave., at 57th St.)

ordon Parks—Dye-transfer prints. Through Saturday, Oct. 17. (Alex Rosenberg, 20 W. 57th St.)

ictor Schrager—Recent photographs. Through Nov. 7. (Freidus, 158 Lafayette St., near Grand St.)

J. Seeley / John Staszyn—High-contrast color prints, among other works. / Abstract still-lifes. Through Saturday, Oct. 17. (Neikrug, 224 E. 68th St. Wednesdays through Saturdays, 1 to 6.)

Joel Sternfeld—Color prints from the past three years. Through Oct. 31. (Wolf, 30 W. 57th St. Open Mondays.)

American Vision—About two hundred prints selected by a jury in a contest that had four thousand entries from American photographers. Bonnie Grossman won first prize. Through Nov. 6. (80 Washington Square East Galleries, New York University. Tuesdays, 11 to 7; Wednesdays through Fridays, 11 to 6; Saturdays, 11 to 5.)

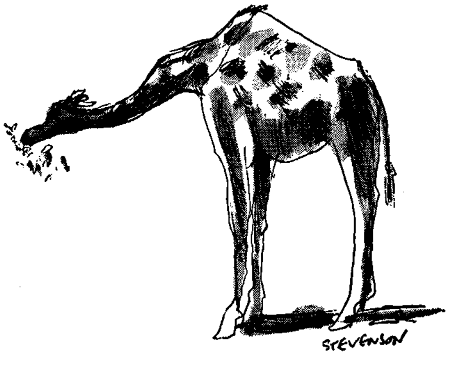
MUSEUMS AND LIBRARIES

Metropolitan Museum, Fifth Ave. at 82nd St.—Old Master paintings from the collection of Baron Thyssen-Bornemisza, Lugano. A 1311 panel from Duccio's Maestà altarpiece and a pair of Goyas are among them. Starts Saturday, Oct. 17. . . . ¶ A display (in photographs) of Frederick Law Olmsted's and Calvert Vaux's plans and drawings for the creation of Central and Prospect Parks, plus historical and contemporary photographs and a topographical model of Central Park as it was in 1873, with its requisite balance of "turf, wood, and water." The show was put together by the New York City Landmarks Preservation Commission. Through Nov. 1. . . . ¶ Nearly a hundred and twenty etchings by four seventeenth-century Dutch printmakers: Allart van Everdingen and Esaias and Jan van de Velde (genre scenes and landscapes), and Romeyn de Hooghe (portraits, cityscapes, political caricatures). Through Nov. 15. (Open daily except Mondays. Hours: Tuesdays, 10 to 8:45; Wednesdays through Saturdays, 10 to 4:45; Sundays, 11 to 4:45.)

Museum of Modern Art, 11 W. 53rd St.—A retrospective of the career of the Swiss artist Sophie Taeuber-Arp: examples of her early abstract style; a number of marionettes she created for the Swiss Puppet Theatre in the mid-teens; two painted-wood Dada heads and watercolors from the nineteen-twenties; and drawings, gouaches, oils, and a series of painted-wood reliefs from the late nineteen-thirties. Over forty entries in all. Through Nov. 29. . . . ¶ Five paintings and a number of drawings by the French artist Balthus; all the works, which date from the thirties, are from the museum's collection. Through Dec. 22. . . . **PHOTOGRAPHY:** "The Work of Atget: Old France." Through Jan. 3. (Open daily, except Wednesdays, 11 to 6, and Thursday evenings until 9.)

Guggenheim Museum, Fifth Ave. at 89th St.—Photo-Realists Robert Bechtle, Charles Bell, Tom Blackwell, Chuck Close, Richard Estes, Audrey Flack, and Ron Kleemann showing a total of thirty-five paintings and works on paper. Through Nov. 8. . . . ¶ An exhibit of two hundred and seventy-five paintings, sculptures, and works on paper by forty artists (many unknown here) of the Russian avant-garde of the early twentieth century. These works were brought out of Russia in 1977 by their owner, George Costakis. Starts Friday, Oct. 16. (Open daily except Mondays. Hours: Tuesdays, 11 to 8, with no admission charge from 5 to 8; Wednesdays through Sundays, 11 to 5.)

Whitney Museum of American Art, Madison Ave. at 75th St.—Just over a hundred paintings, sculptures, and drawings done by Roy Lichtenstein in the nineteen-seventies. Through Nov. 29. A complementary exhibit of Lichtenstein graphics from the same period will be on view at the Federal Hall National Memorial (26 Wall St., at Broad St., Mondays through Fridays, 9 to 5), starting Thursday, Oct. 15. . . . ¶ Nearly a hundred and fifty recent drawing acquisitions, the works of a stellar—and diverse—cast: Prendergast, Gorky, Diebenkorn, Guston, Calder, Nevelson, Reinhardt, Steinberg, Arneson, and others. Through Nov. 15. (Open daily except Mondays. Hours: Tuesdays, 11 to 8, with no admission charge after 5; Wednesdays through Saturdays, 11 to 6; Sundays, noon to 6.) . . . **NOTE:** The tiny buildings designed by the artist Charles Simonds for a host of mysterious and imaginary small people have now been erected at the Whitney Museum, on a ledge in the main stairwell between the first and second floor, and have also found sites across Madison Avenue at the Chemical Bank, one on a second-floor windowsill and the other nestled against a rooftop chimney. Mr. Simonds started making his lilliputian constructions (of clay and wood) ten years ago, installing them in cracks in the walls of Lower East Side buildings. Children loved them, but most have long since vanished. The new ones, at least, are out of reach.



Brooklyn Museum, Eastern Parkway—A retrospective of Romare Bearden's collages from the past decade. Through Nov. 29. A complementary show is at Cordier & Ekstrom, 417 E. 75th St. . . . ¶ Seventy-three artists are represented in the twenty-second National Print Exhibition, a biennial show whose works were chosen from open viewings at the museum. Through Jan. 3. (Open Wednesdays through Saturdays, 10 to 5; Sundays, noon to 5.)

American Museum of Natural History, Central Park W. at 79th St.—The microscope's role in the annals of science—from Leeuwenhoek through Louis Pasteur to the museum's 23,000-power scanning electron microscope. A mid-seventeenth-century illustration of a flea, which Leeuwenhoek considered "endowed with as great perfection in its kind as any large animal," is compared to a flea seen through a modern-day lens. Through Dec. 30. (Open daily. Hours: Mondays through Fridays, 10 to 4:45, and Wednesday evenings until 8; Saturdays and Sundays, 10 to 6.)

American Craft Museum, 44 W. 53rd St.—The museum is using the occasion of its twenty-fifth anniversary to survey the nature of (and changes in) crafts since the Second World War, and to review (through slides) its shows of the past. The objects on view are in metal, wood, glass, fibre, and clay. Through Jan. 10. (Open daily except Mondays. Hours: Tuesdays through Saturdays, 10 to 5; Sundays, 11 to 5.)

Asia Society (formerly Asia House), 725 Park Ave., at 70th St.—The collection of Asian art assembled by Mr. and Mrs. John D. Rockefeller 3rd is being shown in specially designed galleries in the Society's new headquarters. The two hundred and fifty objects—bronze and stone images from India and Southeast Asia, ceramics from China and Japan, scrolls and paintings also from East Asia—will be displayed on a rotating basis, so that the entire collection can be seen within a two-year period. (Open daily except Mondays. Hours: Tuesdays through Saturdays, 10 to 5, and Thursday evenings until 8:30; Sundays, noon to 5.)

Cooper-Hewitt Museum, Fifth Ave. at 91st St.—A tribute to the written word, bounded at one end by a full-size replica of the inscription on Trajan's column, and at the other by a word-processor. The evolution of writing implements (styluses, quills, felt-tip pens), accessories (inkwells, pencil boxes), surfaces (papyrus, vellum), and even desks is explored, as are penmanship and the learning of one's ABC's. A section on book arts includes a fifteenth-century encyclopedia entitled "Nuremberg Chronicle," an original Beardsley drawing, and lithographs by Delacroix for an illustrated "Hamlet." Through Jan. 3. (Open daily except Mondays. Hours: Tuesdays, 10 to 9, with no admission charge after 5; Wednesdays through Saturdays, 10 to 5; Sundays, noon to 5.)

Frick Collection, 1 E. 70th St.—Twenty-eight

GOINGS ON ABOUT TOWN

strangely "modern" watercolors by William Blake (1757-1827) done late in his career as illustrations for John Bunyan's "Pilgrim's Progress," and advancing in sequence from "John Bunyan Dreams a Dream" to "The Slough of Despair," and arriving at last at "The Gates of Heaven." Through Nov. 1. (Open daily except Mondays. Hours: Tuesdays through Saturdays, 10 to 6; Sundays, 1 to 6.)

Japan House, 333 E. 47th St.—Nearly seventy early Buddhist works of art that have been borrowed from the Hōryū-ji monastery in Nara, where Buddhism was established in Japan by Prince Shōtoku Taishi in the seventh century. Included in the display are a late-seventh-century gilt-bronze Yumetagae Kannon and a ninth-century wood Jizō (both national treasures), painted and sculpted images of the Prince, and metal openwork decorations taken from the temple. Through Oct. 25. (Open daily, 11 to 5, and Friday evenings until 7:30.)

National Academy of Design, 1083 Fifth Ave., at 89th St.—An exhibit of a hundred and twenty-five seventeenth-to-nineteenth-century French drawings on loan from the Rouen Museum. Watteau, Delacroix, Géricault, Poussin, Ingres, and others. Through Nov. 15. (Open daily, except Mondays, noon to 5.)

New-York Historical Society, 170 Central Park W., at 77th St.—A display of music manuscripts, books, and prints central to early-American musical history (the tunes for the national anthem, "Hail Columbia," and "Yankee Doodle") and other music memorabilia. Through Dec. 6. (Open daily except Mondays. Hours: Tuesdays through Fridays, 11 to 5; Saturdays, 10 to 5; Sundays, 1 to 5.)

EXPERIMENTAL OUTPOSTS

(Various avant-garde enterprises that may involve not only traditional art but music, video, dance, and so on.)

Artists Space, 105 Hudson St., at Franklin St. Exhibition hours: Tuesdays through Saturdays, 11 to 6.—Paintings on Plexiglas by Tom Wolf, drawings and life-sized cardboard sets by Philippe Demontaut, and a photographic installation by Annette Messager. Through Saturday, Oct. 17.

Franklin Furnace, 112 Franklin St. 925-4671. Exhibition hours: Tuesdays through Saturdays, noon to 6.—Louise Udaykee (performance), Thursday, Oct. 15, at 8:30; Louise Udaykee & Bill Gordh (performing at 626 Broadway), Sunday, Oct. 18, at 8:30. . . . ¶ Two exhibitions: Marc Blane's installation of collages dealing with urban decay. Through Saturday, Oct. 24. . . . Dadaist and Surrealist works in print (in Rumanian, English, and French) by writers and painters originally from Rumania. Through Dec. 12.

The Kitchen, 484 Broome St. 925-3615. Exhibition hours: Tuesdays through Saturdays, 1 to 6. Performances at 8:30.—Amiri Baraka (reading), Friday and Saturday, Oct. 16-17; Steina & Woody Vasulka (homemade video show), Sunday, Oct. 18. . . . ¶ Gary Hill's video installation. Through Oct. 31.

MUSIC

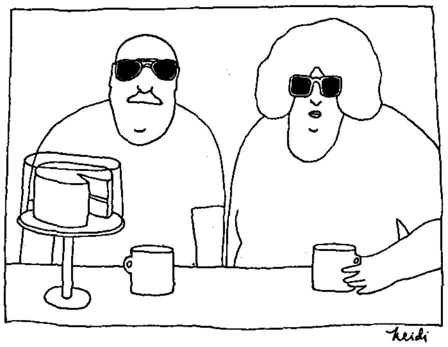
(The box-office number for the Metropolitan Opera House is 580-9830; for Alice Tully Hall 362-1911; for Avery Fisher Hall 874-2424; for Grace Rainey Rogers Auditorium, Metropolitan Museum, Fifth Ave. at 83rd St., 570-3949; for Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St., 362-8719; for Carnegie Hall 247-7459; and for Kaufmann Concert Hall, 92nd Street Y, Lexington Ave. at 92nd St., 427-4410. Other box-office numbers are included in the listings.)

OPERA

Metropolitan Opera—Wednesday, Oct. 14, at 8: "Madame Butterfly," with Nicole Lorange, Ariel Bybee, John Alexander, and Ryan Edwards; conducted by Thomas Fulton. . . . ¶ Thursday, Oct. 15, at 7: "Siegfried," with Elisabeth Payer, Manfred Jung, Ragnar Ulfung, Donald McIntyre, Jozsef Dene, and John Macurdy; Erich Leinsdorf. . . . ¶ Friday, Oct. 16, at 8: "La Traviata," with Catherine Malfitano, Giuliano Ciannella, and Brent Ellis; Nicola Rescigno. . . . ¶ Saturday, Oct. 17, at 1:30: "Die Frau Ohne Schatten," with Birgit Nilsson, Eva Marton, Mignon Dunn, Franz Ferdinand Nentwig, and Gerd Brenneis; Erich Leinsdorf. . . . ¶ Saturday, Oct. 17, at 8: "Madame Butterfly," with Gilda Cruz-Romo, Ariel Bybee, John Alexander, and Ryan Edwards; Thomas Fulton. (A nonsubscription performance.) . . . ¶ Monday, Oct. 19, at 8: "Rigoletto," with Judith Blegen, Matteo Manuguerra, Juan Lloveras, and Isola Jones; Giuseppe Patanè. . . . ¶ Tuesday, Oct. 20, at 7: "Siegfried," with Elisabeth Payer, Manfred Jung, Heinz Zednik, Donald McIntyre, Franz Mazura, and John Macurdy; Erich Leinsdorf. . . . ¶ Wednesday, Oct. 21, at 8: "Madame Butterfly," with Gilda Cruz-Romo, Ariel Bybee, John Alexander, and Ryan Edwards; Eugene Kohn. . . . ¶ Thursday, Oct. 22, at 8: "La Traviata," with Catherine Malfitano, Giuliano Ciannella, and Renato Bruson; Nicola Rescigno. . . . ¶ Friday, Oct. 23, at 7:30: "Die Frau Ohne Schatten," with Birgit Nilsson, Eva Marton, Mignon Dunn, Franz Ferdinand Nentwig, and Gerd Brenneis; Erich Leinsdorf. . . . ¶ Saturday, Oct. 24, at 2: "Rigoletto," with Judith Blegen, Matteo Manuguerra, Juan Lloveras, and Isola Jones; Giuseppe Patanè. . . . ¶ Saturday, Oct. 24, at 8: "Madame Butterfly," with Gilda Cruz-Romo, Ariel Bybee, John Alexander, and Ryan Edwards; Eugene Kohn.

S	M	T	W	T	F	S
			14	15	16	17
18	19	20	21	22	23	24

New York City Opera—Wednesday evening, Oct. 14: "La Bohème," with Heather Thomson, Marianna Christos, Riccardo Calleo, and Alan Titus; conducted by Judith Somogi. . . . ¶ Thursday evening, Oct. 15: "Don Giovanni," with Carol Vaness, Esther Hinds, John Broecheler, Spiro Malas, and John Aler; John Mauceri. . . . ¶ Friday evening, Oct. 16: A new production of Verdi's "La Traviata," with Diana Soviero, Barry McCauley, and William Stone; Mario Bernardi. . . . ¶ Saturday matinèe, Oct. 17: "The Cunning Little Vixen" (in English), with Gianna Rolandi, Nadia Pelle, John Lankston, and Richard Cross; Michael Tilson Thomas. . . . ¶ Saturday evening, Oct. 17: "Carmen," with Gail Gilmore, Faith Esham, Riccardo Calleo, and James Dietsch; Semyon Bychkov. . . . ¶ Sunday matinée, Oct. 18: "Attila," with Marilyn Zschau, Justino Díaz, Enrico DiGiuseppe, and Richard Fredricks; Sergiu Comissiona. . . . ¶ Sunday evening, Oct. 18: "La Traviata," with Diana Soviero, Barry McCauley, and William Stone; Mario Bernardi. . . . ¶ Tuesday evening, Oct. 20: "Attila," with Betty Jones, Justino Díaz, Riccardo Calleo, and Charles Long; Sergiu Comissiona. . . . ¶ Friday evening, Oct. 23: "Carmen," with RoseMarie Freni, Pamela Myers, Riccardo Calleo, and Robert Hale; Semyon Bychkov. . . . ¶ Saturday matinée, Oct. 24: "Attila," with Marilyn Zschau, Justino Díaz, Enrico DiGiuseppe, and Richard Fredricks; Sergiu Comissiona. . . . ¶ Saturday evening, Oct. 24: "La Traviata," with Diana Soviero, Barry McCauley, and William Stone; Mario Bernardi. (New York State Theatre, Lincoln Center. 870-5570. Tuesdays through Saturdays at 8, and Sundays at 7. Matinées Saturdays at 2 and Sundays at 1. Through Sunday, Nov. 15.)



Chamber Opera Theatre of New York—Ainslee Cox directing the first two of five performances of Mozart's "Cosî Fan Tutte" (in English). Staged by Thaddeus Motyka. (Marymount Manhattan Theatre, 221 E. 71st St. 737-9611. Thursday, Oct. 22, and Saturday, Oct. 24, at 8.)

ORCHESTRAS AND CHORUSES

New York Philharmonic—At Avery Fisher Hall—Kenneth Schermerhorn conducting a Rachmaninoff-Shostakovich program Wednesday and Thursday, Oct. 14-15, at 8; Friday, Oct. 16, at 2; Saturday, Oct. 17, at 8; and Tuesday, Oct. 20, at 7:30 (all with Horacio Gutiérrez, piano). . . . ¶ Rafael Kubelik conducting a Haydn-Stravinsky-Mendelssohn program Thursday, Oct. 22, at 8; Friday, Oct. 23, at 2; Saturday, Oct. 24, at 8; and Tuesday, Oct. 27, at 7:30 (all with Kyung-Wha Chung, violin).

Cleveland Orchestra—Lorin Maazel conducting. (Carnegie Hall. Wednesday, Oct. 14, at 8, a Beethoven-Mahler program. . . . ¶ Saturday, Oct. 17, at 8, a Weber-Stravinsky-Tchaikovsky program.)

American Philharmonic Orchestra—Luis-Herrera de la Fuente conducting a Shostakovich-Beethoven-Revueltas program, with Federico Osorio, piano. (Avery Fisher Hall. Monday, Oct. 19, at 8.)

Opera Orchestra of New York—Eve Queler directing a performance of Verdi's "I Due Foscari" in concert form, with Carlo Bergonzi, tenor; Renato Bruson, baritone; Margarita Castro-Alberty, soprano; and the Schola Cantorum of New York. (Carnegie Hall. Tuesday, Oct. 20, at 8.)

Polish Chamber Orchestra—Jerzy Maksymiuk conducting a program of music by Handel, Bach, Rossini, and Schoenberg, with Miriam Fried, violin. (Carnegie Hall. Saturday, Oct. 24, at 8.)

Manhattan Symphony—Vladimir Kin conducting a Weber-Shostakovich-Beethoven program. (Borden Auditorium, Manhattan School of Music, 120 Claremont Ave., at 122nd St. Friday, Oct. 16, at 8. No tickets necessary.)

Y Chamber Symphony—Gerard Schwarz conducting—Saturday, Oct. 17, at 8, and Sunday, Oct. 18, at 3: A program of music by Stravinsky and Chopin, and Paul Creston's "Sadhana, Opus 117" (New York première). With Shura Cherkassky, piano; Irene Gubrud, soprano; Grayson Hirst, tenor; and John Ostendorf, bass. . . . ¶ Saturday, Oct. 24, at 8: A Handel-Bach program, with Lionel Party, harpsichord, and Thomas Nyfenger, flute. (Kaufmann Concert Hall, 92nd Street Y.)

Brooklyn Philharmonia—Lukas Foss conducting an Ives-Moussorgsky-Beethoven program, with Donald Gramm, bass-baritone. (Brooklyn Academy of Music, 30 Lafayette Ave. 636-4100. Friday and Saturday, Oct. 23-24, at 8, and Sunday, Oct. 25, at 3.)

Manhattan Philharmonia—Walter Engel conducting a Beethoven-Mahler program. (Borden Auditorium, Manhattan School of Music, 120 Claremont Ave., at 122nd St. Friday, Oct. 23, at 8. No tickets necessary.)

Musica Aeterna Orchestra—Frederic Waldman conducting a Beethoven-Janáček-Rossini program, with Rudolf Firkusny, piano. (Grace Rainey Rogers Auditorium, Metropolitan Museum. Saturday, Oct. 24, at 8.)

Cathedral Singers—Richard Westenburg directing a program of Bach cantatas. (St. James Chapel, Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. Sunday, Oct. 18, at 4. No tickets necessary.)

RECITALS

Michael Rogers—Piano, in a program of Scandinavian music. (Alice Tully Hall. Wednesday, Oct. 14, at 8.)

Aeolian Chamber Players—The first in a series of three concerts of music for strings, winds, and piano. (Merkin Concert Hall, Abraham Goodman House. Wednesday, Oct. 14, at 8.)

Alexandra Hunt—Soprano. (Alice Tully Hall. Thursday, Oct. 15, at 8.)

Elizabeth Parcells—Soprano. (Merkin Concert

Graduate T yers's F ous
The First C ction of uxu

WORLD FAMOUS · IMPORTED ·
MYERS'S RUM
Original Dark
THE PLANTERS' PUNCH BRAND
100% FINE JAMAICA RUM
FRED L. MYERS & SON
KINGSTON, JAMAICA
WORLD FAMOUS
MYERS'S RUM
Golden Rich
FRED L. MYERS & SON CO.
PUERTO RICAN RUM
WORLD FAMOUS
MYERS'S RUM
Platinum White
FRED L. MYERS & SON CO.
PUERTO RICAN RUM

Myers's Original Dark
The deep, dark ultimate in rich rum taste. The beginning of the Myers's flavor legend.

Myers's Golden Rich
A uniquely rich taste inspired by Myers's Original Dark. Superbly smooth and beautifully mixable.

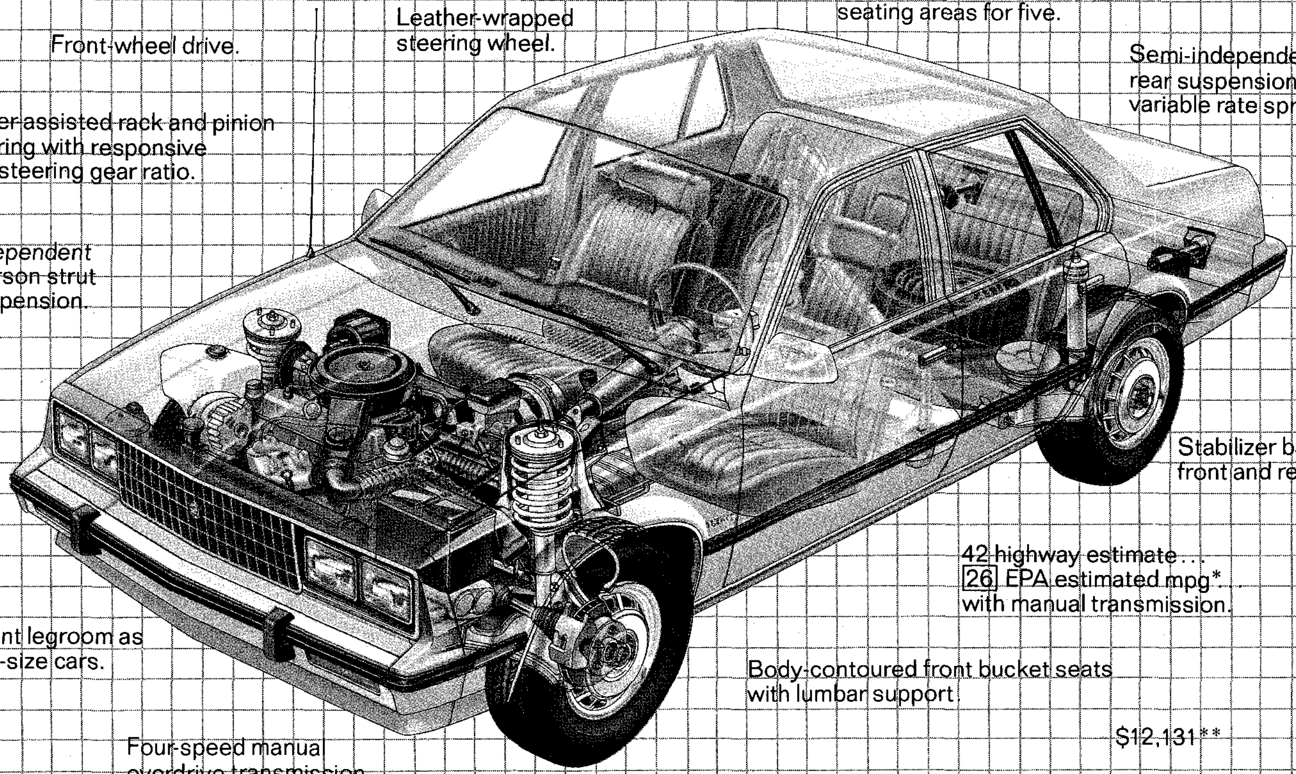
Myers's Platinum White
Exquisitely smooth and born to mix. With a subtle richness that could only come from Myers's.

Myers's. The First Collection of Luxury Rums.

MYERS'S RUMS, 80 PROOF, FRED L. MYERS & SON CO. ORIGINAL DARK IMPORTED AND BOTTLED IN BALTIMORE, MD. PLATINUM WHITE AND GOLDEN RICH PRODUCED IN ARECIBO, P.R.

THIS IS THE NEW *Cimarron*

WITH ALL THIS STANDARD...IT'S AN EXTRAORDINARY VALUE



Front-wheel drive.

Leather-wrapped steering wheel.

Genuine leather seating areas for five.

Semi-independent rear suspension wit variable rate springs

Power-assisted rack and pinion steering with responsive 14:1 steering gear ratio.

Fully independent MacPherson strut front suspension.

Stabilizer bars-front and rear.

42 highway estimate... 26 EPA estimated mpg*... with manual transmission.

Same front legroom as some full-size cars.

Body-contoured front bucket seats with lumbar support.

$12,131**

Four-speed manual overdrive transmission. (Three-speed automatic available at extra cost.)

Aluminum alloy wheels... with computer-matched tires.

EVERYTHING LISTED ABOVE IS STANDARD, AS WELL AS THE FOLLOWING:

- Air conditioning.
- Transverse-mounted engine to help provide interior roominess.
- Side and rear window defoggers.
- Front seat console with stowage compartment and coin holder.
- Tachometer and engine gauges.
- And more.

Only Cimarron has all this... all standard. Before you buy—or lease—any car, test-drive Cimarron by Cadillac. Now available at all Cadillac dealers.

***Use estimated mpg for comparison. Your mileage may differ depending on speed, distance, weather. Actual highway mileage lower. Some Cadillacs are equipped with engines produced by other GM divisions, subsidiaries, or affiliated companies worldwide. See your dealer for details.**

****Manufacturer's Suggested Retail Price including dealer prep. Tax, license, destination charges and optional equipment additional.**

Cimarron BY CADILLAC

A NEW KIND OF CADILLAC
FOR A NEW KIND OF CADILLAC OWNER.

GOINGS ON ABOUT TOWN

Hall, Abraham Goodman House. Thursday, Oct. 15, at 8.)

League-ISCM—The first in this season's series of seven programs of contemporary music, this one performed by the Contemporary Chamber Ensemble. (Carnegie Recital Hall. Thursday, Oct. 15, at 8.)

Dylana Jenson—Violin. (Carnegie Hall. Friday, Oct. 16, at 8.)

Guarneri Quartet—A Mozart-Schubert-Grieg program. (Grace Rainey Rogers Auditorium, Metropolitan Museum. Friday, Oct. 16, at 8.)

Chamber Music—Daniel Phillips and Hiroko Yajima, violin; Scott Nickrenz, viola; Robert Sylvester, cello; and Stephanie Brown, piano. (Brooklyn Academy of Music, 30 Lafayette Ave. 636-4100. Friday and Saturday, Oct. 16-17, at 8:30, and Sunday, Oct. 18, at 2.)

American String Quartet—Chamber music. (Washington Irving High School, Irving Pl. at 16th St. Saturday, Oct. 17, at 8. For information about tickets, call 586-4680.)

Calliope: A Renaissance Band—A program of instrumental and vocal music entitled "A Renaissance Sampler," with Jane Bryden, soprano. (Christ Church United Methodist, Park Ave. at 60th St. Saturday, Oct. 17, at 8. For information about tickets, call 838-3036.)

Palma Toscani—Soprano. (St. Malachy's Church, 239 W. 49th St. Sunday, Oct. 18, at 2:30. For information about tickets, call 489-1940 Mondays through Fridays, 9 to 5.)

For the Love of Music—The first in a series of six programs of chamber music, this one devoted to the works of Mondonville, Mozart, Strauss, and Ravel, and performed by Judith Norell, harpsichord; Pamela Mia Paul, piano; Renée Siebert, flute; Richard Sortomme and Carol Webb, violin; and Frederick Zlotkin, cello. (Merkin Concert Hall, Abraham Goodman House. Sunday, Oct. 18, at 3.)

Chamber Music Society of Lincoln Center—Ani Kavafian and Arnold Steinhardt, violin; Walter Trampler and Michael Tree, viola; Leslie Parnas and David Soyer, cello; Alvin Brehm, bass; Paula Robison, flute; Leonard Arner, oboe; Loren Glickman, bassoon; and André-Michel Schub and Charles Wadsworth, piano. (Alice Tully Hall. Sunday, Oct. 18, at 5, and Monday and Tuesday, Oct. 19-20, at 7:30.)

Michael May—Piano. (Carnegie Recital Hall. Sunday, Oct. 18, at 5:45.)

Natan Brand—Piano, in the first in a series of three all-Schumann recitals. With Yuval Waldman, violin, and Lorne Monroe, cello. (Alice Tully Hall. Sunday, Oct. 18, at 8.)

William Blount—Clarinet, with Elmar Oliveira, violin, and Jonathan Feldman, piano. (Kaufmann Concert Hall, 92nd Street Y. Sunday, Oct. 18, at 8.)

The Music of Marga Richter—A program of solo and chamber works performed by Miss Richter, piano; Curtis Macomber, violin; the Drucker Trio; the Atlantic Quartet, and others. (Merkin Concert Hall, Abraham Goodman House. Sunday, Oct. 18, at 8.)

Caecilian Ensemble—Gerardo Levy conducting a program that includes Hindemith's "Hérodiade," with Helen-Jean Arthur, narrator. (Symphony Space, Broadway at 95th St. Monday, Oct. 19, at 8. Admission by contribution.)

Joseph Porrello—Tenor, with assisting artists, presenting the première of a song cycle by Gian Carlo Menotti, and other works. (Merkin Concert Hall, Abraham Goodman House. Wednesday, Oct. 21, at 8.)

Tarack Chamber Ensemble—A chamber group that performs without a conductor. (Carnegie Recital Hall. Wednesday, Oct. 21, at 8.)

Mark Westcott—Piano. (Kaufmann Concert Hall, 92nd Street Y. Thursday, Oct. 22, at 8.)

All-Bach Program—With Ronald Roseman, oboe; Edward Brewer, harpsichord; Timothy Eddy, cello; Syoko Aki, violin; and Lucy Shelton, soprano. (Grace Rainey Rogers Auditorium, Metropolitan Museum. Thursday, Oct. 22, at 8.)

Sabicas—Flamenco guitarist. (Town Hall, 123 W. 43rd St. 840-2824. Friday, Oct. 23, at 8.)

Beaux Arts Trio—The first in a series of four concerts, this one a program of music by Haydn, Mendelssohn, and Tchaikovsky. (Grace Rainey Rogers Auditorium, Metropolitan Museum. Friday, Oct. 23, at 8.)

S	M	T	W	T	F	S
			14	15	16	17
18	19	20	21	22	23	24

Sylvan Wind Quintet—Chamber music. (St. Peter's Church, Lexington Ave. at 54th St. Friday, Oct. 23, at 8. For information about tickets, call 663-8339.)

Matti Raekallio—Piano. (Carnegie Recital Hall. Saturday, Oct. 24, at 2:30.)

Eugene Fodor—Violin. (Lehman College Concert Hall, the Bronx. 960-8833. Saturday, Oct. 24, at 8.)

MISCELLANY

Duke Ellington's Third Sacred Concert—A benefit for the Duke Ellington Fund. The participants: Tony Bennett, McHenry Boatwright, Honi Coles, Anita Moore, Phyllis Hyman, Douglas Fairbanks, Jr., Alpha Brawner-Floyd, the Alvin Ailey American Dance Center Workshop, the Byrne Camp Chorale, and of course, the Duke Ellington Orchestra, conducted by Mercer Ellington. (Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. Sunday, Oct. 18, at 8. For information about tickets, call 662-2133.)

SPORTS

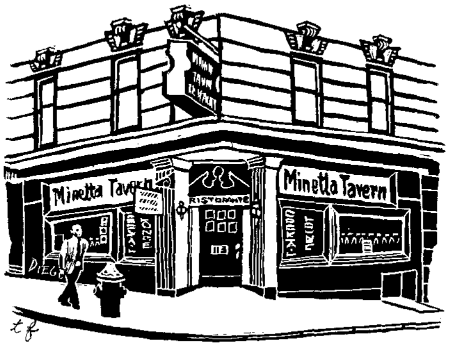
(The box-office number for Madison Square Garden, Seventh Ave. between 31st and 33rd Sts., is 564-4400.)

Baseball—AMERICAN LEAGUE CHAMPIONSHIP PLAYOFFS: Yankees vs. Oakland. The second game will be played at Yankee Stadium Wednesday, Oct. 14, at 2:05, and the third and, if necessary, the fourth and fifth games will be played in Oakland Thursday, Oct. 15, at 8:20; Friday, Oct. 16, at 3:05; and Saturday, Oct. 17, at 8:20. All times listed are Eastern Daylight, for benefit of radio and TV participants. . . . **WORLD SERIES:** Starts Tuesday, Oct. 20, in the home park of the American League champion.

Professional Basketball—*Exhibition* games—**MADISON SQUARE GARDEN:** Boston vs. Milwaukee and Knicks vs. Nets, Thursday, Oct. 22, at 6. . . . **BYRNE MEADOWLANDS ARENA** (1-201 935-8888): Nets vs. Knicks, Wednesday, Oct. 14, at 7:35.

College Football—SATURDAY, OCT. 17: Army vs. Princeton, at West Point, at 2. . . . ¶ Boston College vs. Navy, at Chestnut Hill, at 1:30. . . . ¶ Brown vs. Cornell, at Providence, at 1:30. . . . ¶ Columbia vs. Yale, at Baker Field, at 1:30. . . . ¶ Harvard vs. Dartmouth, at Cambridge, at 1:30. . . . ¶ Manhattan vs. Norwalk Community College, at John F. Kennedy Field, Tibbett Ave. and W. 230th St., at 1. . . . ¶ Rutgers vs. Temple, at Piscataway, at 1:30. . . . **SATURDAY, OCT. 24:** Amherst vs. Wesleyan, at Amherst, at 1:30. . . . ¶ Army vs. Boston College, at West Point, at 2. . . . ¶ Columbia vs. Colgate, at Baker Field, at 1:30. . . . ¶ Dartmouth vs. Cornell, at Hanover, at 1:30. . . . ¶ Fordham vs. Seton Hall, at Fordham, at 1:30. . . . ¶ Harvard vs. Princeton, at Cambridge, at 1:30. . . . ¶ Holy Cross vs. Brown, at Worcester, at 1:30. . . . ¶ Navy vs. William and Mary, at Annapolis, at 1:30. . . . ¶ Yale vs. Pennsylvania, at New Haven, at 1:30.

Professional Football—Sunday, Oct. 18: Jets vs. Buffalo Bills, at Shea Stadium, at 1. . . . ¶ Giants vs. Seattle Seahawks, at Seattle.



Hockey—At **MADISON SQUARE GARDEN** (all games at 7:35): Rangers vs. Vancouver Canucks, Wednesday, Oct. 14. . . . ¶ Rangers vs. St. Louis Blues, Sunday, Oct. 18. . . . ¶ Rangers vs. Los Angeles Kings, Wednesday, Oct. 21. . . . **NASSAU COLISEUM** (all games at 8:05): Islanders vs. Vancouver Canucks, Thursday, Oct. 15. . . . ¶ Islanders vs. Rangers, Saturday, Oct. 17. . . . ¶ Islanders vs. Los Angeles Kings, Tuesday, Oct. 20. . . . ¶ Islanders vs. Washington Capitals, Saturday, Oct. 24. (Hempstead Turnpike, Uniondale, L.I. 1-516 794-9100.)

Racing—At **AQUEDUCT:** Mondays and Wednesdays through Saturdays at 12:30, and Sundays at 1:05, from Wednesday, Oct. 14, through Thursday, Dec. 31. The Jamaica Handicap, Wednesday, Oct. 14; the Vosburgh, Saturday, Oct. 17; the Damon Runyon, Sunday, Oct. 18; the Miss Grillo, Thursday, Oct. 22; the Kelso Handicap, Friday, Oct. 23; and the Turf Classic, Saturday, Oct. 24. . . . **MEADOWLANDS:** Weeknights at 8; through Thursday, Dec. 31. The Gardenia, Saturday, Oct. 24. . . . **BOWIE,** Md.: Weekdays at 1; through Monday, Oct. 19. . . . **LAUREL,** Md.: Weekdays at 12:30, from Tuesday, Oct. 20, through Thursday, Dec. 31.

Trotting—At Yonkers Raceway: Weeknights at 8; through Saturday, Nov. 7.

ET ALIA

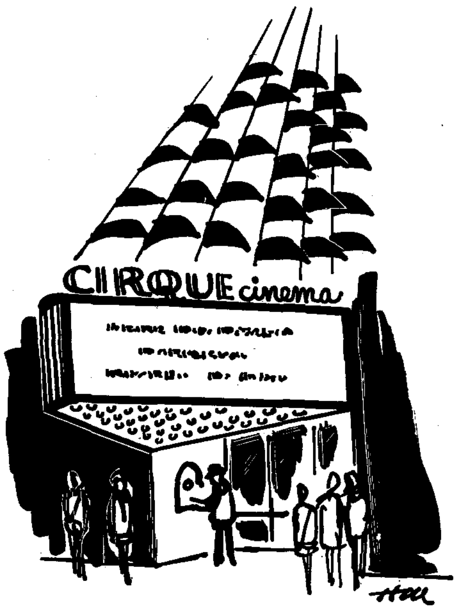
Poetry and Prose Readings—At **BOOKS & CO.:** John Hollander and J. D. McClatchy reading from their own works. Wednesday, Oct. 14, at 7:30. . . . ¶ Marian Seldes and William Hamilton reading from their own novels. Monday, Oct. 19, at 7:30. (939 Madison Ave., at 74th St. 737-1450.). . . . **TOP OF THE PARK,** Loeb Student Center: Louise Glück reading from her own poetry. Monday, Oct. 19, at 8. (Washington Sq. S. and LaGuardia Pl. No tickets necessary.) . . . **DONNELL LIBRARY AUDITORIUM:** Louise Glück and Linda Gregg reading from their own poetry. Thursday, Oct. 22, at 6:30. (20 W. 53rd St. No tickets necessary.)

National Arts and Antiques Festival—More than a hundred and forty dealers. Three centuries' worth of stuff (seventeenth to Art Deco). Japanese and Chinese things included. (7th Regiment Armory, Park Ave. at 66th St. Wednesday through Saturday, Oct. 14-17, from 1 to 10; Sunday, Oct. 18, from 1 to 6.)

Auctions—At **SOTHEBY'S,** 980 Madison Ave., at 76th St. (Exhibition hours: Tuesdays through Saturdays, 9:30 to 5.) Friday, Oct. 16, at 10:15: Contemporary paintings, drawings, and sculptures. . . . ¶ Tuesday, Oct. 20, at 2 and 8: Photographs by such photographers as Ansel Adams, Henri Cartier-Bresson, Walker Evans, and W. Eugene Smith, in a benefit auction for the International Center of Photography. . . . ¶ Wednesday, Oct. 21, at 2 and 8: Nineteenth- and twentieth-century photographs, including works from the George Eastman House, in Rochester. . . . ¶ Thursday, Oct. 22, at 10:15 and 2: American paintings, among them Winslow Homer's "East Hampton, Long Island," some examples of the Hudson River school, and a number on Western subjects. Exhibition starts Saturday, Oct. 17. . . . **SOTHEBY'S,** York Ave. at 72nd St. (Exhibition hours: Tuesdays through Saturdays, 9:30 to 5; Sundays, 1 to 5.) Wednesday, Oct. 14, at 10:15 and 2, and Thursday, Oct. 15, at 10:15: English and Continental silver, *objets de vertu,* and watches. . . . ¶ Thursday, Oct. 15, at 2, and Friday and Saturday, Oct. 16-17, at 10:15 and 2: International silver, porcelains, bronzes, furniture, decorations, and rugs—all from the Victorian era. . . . **CHRISTIE'S,** Park Ave. at 59th St. (Exhibition hours: Tuesdays through Saturdays, 10 to 5; Sundays, 1 to 5.) Thursday, Oct. 15, at 10 and 2, and Friday, Oct. 16, at 10: Jewelry. . . . ¶ Saturday, Oct. 17, at 10: English and Continental furniture and clocks. . . . ¶ Monday, Oct. 19, at 10 and 2: English and Continental silver, *objets de vertu,* Russian works of art, and watches. Exhibition starts Thursday, Oct. 15. . . . **PHILLIPS,** 867 Madison Ave., at 72nd St. (Exhibition hours: Weekdays, 10 to 5; Sundays, noon to 5.) Tuesday, Oct. 20, at 2: Western art and works by American illustrators. Exhibition starts Saturday, Oct. 17. . . . ¶ Wednesday, Oct. 21, at 2: Jewelry. Exhibition starts Sunday, Oct. 18.

GOINGS ON ABOUT TOWN

THE MOVIE HOUSES



S	M	T	W	T	F	S
			14	15	16	17
18	19	20	21	22	23	24

FILMS ACCOMPANIED BY A DAGGER ARE DESCRIBED IN THE "IN BRIEF" SECTION, STARTING ON PAGE 25.

EAST SIDE

Little Theatre, Public Theatre, 425 Lafayette St. (598-7171; theatre opens in the late afternoon.)
Through Oct. 15: "The Shooting Party" (1977; directed by Emil Loteanu; in Russian).
Oct. 16-18: "Crime and Punishment." (†)
Oct. 19: Theatre closed.
From Oct. 20: "Lightning Over Water" (Nicholas Ray and Wim Wenders).

Art, 36 E. 8th. (473-7014)
"The Wild Party" (1975; James Ivory), with Raquel Welch, James Coco, David Dukes, and Perry King.

St. Marks Cinema, 2nd Ave. at 8th. (533-9292)
Through Oct. 15: "An American Werewolf in London" (John Landis), with David Naughton and Jenny Agutter; and "Coal Miner's Daughter." (†)
From Oct. 16: To be announced.

Gramercy, Lexington at 23rd. (475-1660)
"Heartland." (†)

Bay Cinema, 2nd Ave. at 32nd. (679-0160)
"Tattoo" (Bob Brooks), with Bruce Dern and Maud Adams.

Murray Hill, 160 E. 34th. (685-7652)
Through Oct. 22: "So Fine." (†)
From Oct. 23: "Looker" (Michael Crichton), with Albert Finney and James Coburn.

Loews 34th Street Showplace, 238 E. 34th. (532-5544)
Theatre 1: Through Oct. 15: "Paternity" (David Steinberg), with Burt Reynolds and Beverly D'Angelo. From Oct. 16: ". . . . All the Marbles" (Robert Aldrich), with Peter Falk and Burt Young.
Theatre 2: "Rich and Famous" (George Cukor), with Jacqueline Bisset and Candice Bergen.
Theatre 3: "Mommie Dearest." (†)

34th St. East, 241 E. 34th. (683-0255)
"True Confessions" (Ulu Grosbard), with Robert De Niro and Robert Duvall.

Eastside Cinema, 3rd Ave. at 55th. (755-3020)
To be announced.

Sutton, 3rd Ave. at 57th. (759-1411)
"True Confessions" (Ulu Grosbard), with Robert De Niro and Robert Duvall.

Gotham Cinema, 3rd Ave. at 58th. (759-2262)
"Southern Comfort" (Walter Hill), with Keith Carradine and Powers Boothe.

Plaza, 42 E. 58th. (355-3320)
"Arthur." (†)

Manhattan I and 2, 3rd Ave. at 59th. (935-6420)
Theatre 1: "Prince of the City." (†)
Theatre 2: Through Oct. 15: "Carbon Copy" (Michael Schultz), with George Segal and Susan Saint James. From Oct. 16: ". . . . All the Marbles" (Robert Aldrich), with Peter Falk and Burt Young.

Baronet and Coronet, 3rd Ave. at 59th. (355-1663)
Theatre 1: "Beau Père" (Bertrand Blier; in French), with Patrick Dewaere and Ariel Besse.
Theatre 2: "Gallipoli" (Peter Weir; an Australian film), with Mel Gibson.

D. W. Griffith, 235 E. 59th. (759-4630)
"Tim" (Michael Pate; an Australian film), with Piper Laurie and Mel Gibson.

Cinema I and II, 3rd Ave. at 60th. (753-6022/0774)
Theatre 1: "Chariots of Fire" (Hugh Hudson), with Ben Cross and Ian Charleson.
Theatre 2: "Priest of Love" (Christopher Miles), with Ian McKellen.

Gemini I and 2, 2nd Ave. at 64th. (832-1670)
Theatre 1: Through Oct. 15: "Tattoo" (Bob Brooks), with Bruce Dern and Maud Adams. From Oct. 16: To be announced.
Theatre 2: Through Oct. 15: "Continental Divide" (Michael Apted), with John Belushi and Blair Brown. From Oct. 16: "Chanel Solitaire" (George Kaczender), with Marie-France Pisier.

Beekman, 2nd Ave. at 66th. (737-2622)
"So Fine." (†)

Loews New York I and 2, 2nd Ave. at 67th. (744-7339)
Theatre 1: "Rich and Famous" (George Cukor), with Jacqueline Bisset and Candice Bergen.
Theatre 2: "Paternity" (David Steinberg), with Burt Reynolds and Beverly D'Angelo.

68th St. Playhouse, 3rd Ave. at 68th. (734-0302)
Through Oct. 20: "Stevie" (1978; Robert Enders), with Glenda Jackson, Mona Washbourne, and Trevor Howard.
From Oct. 21: "The Boat Is Full" (Markus Imhoof; in German), with Tina Engel and Curt Bois.

Loews Tower East, 3rd Ave. at 71st. (879-1313)
"Only When I Laugh" (Glenn Jordan), with Marsha Mason and Kristy McNichol.

72nd Street East, 1st Ave. at 72nd. (288-9304)
Through Oct. 15: "Eye of the Needle" (Richard Marquand), with Donald Sutherland and Kate Nelligan.
From Oct. 16: To be announced.

U. A. East, 1st Ave. at 85th. (249-5100)
Through Oct. 15: "Arthur." (†)
From Oct. 16: To be announced.

Loews Orpheum I and 2, 3rd Ave. at 86th. (289-4607)
Theatre 1: "Mommie Dearest." (†)
Theatre 2: "Tattoo" (Bob Brooks), with Bruce Dern and Maud Adams.

86th St. East, 3rd Ave. at 86th. (249-1144)
Through Oct. 15: "Body Heat" (Lawrence Kasdan), with William Hurt and Kathleen Turner.
From Oct. 16: To be announced.

R.K.O. 86th St. I and 2, Lexington at 86th. (289-8900)
Theatre 1: Through Oct. 15: "So Fine." (†) From Oct. 16: To be announced.
Theatre 2: Through Oct. 15: "Prince of the City." (†) From Oct. 16: To be announced.

WEST SIDE

Film Forum I and 2, 57 Watts St. (431-1590; Mondays through Fridays, theatre opens in the late afternoon.)
Theatre 1: "Tiefland" (1954; in German), directed by, and with, Leni Riefenstahl.
Theatre 2: A festival of Rainer Werner Fassbinder films (all in German): Through Oct. 16: "Mother Küsters Goes to Heaven." (†) Oct. 17-20: "Chinese Roulette" (1977), with Margit Carstensen. Oct. 21-24: "Effi Briest." (†)

Greenwich Playhouse I and 2, Greenwich Ave. at 12th. (929-3350)
Theatre 1: "Arthur." (†)
Theatre 2: "Rich and Famous" (George Cukor), with Jacqueline Bisset and Candice Bergen.

Quad Cinema, 34 W. 13th. (255-8800)
Theatre 1: "Prince of the City." (†)
Theatre 2: Through Oct. 15: "Breaker Morant" (Bruce Beresford; an Australian film), with Edward Woodward. From Oct. 16: ". . . . All the Marbles" (Robert Aldrich), with Peter Falk and Burt Young.
Theatre 3: "Prince of the City." (†)
Theatre 4: "Prince of the City." (†)

Guild, 33 W. 50th. (757-2406)
"Heartland." (†)

Festival, 6 W. 57th. (757-2715)
"The French Lieutenant's Woman." (†)

57th St. Playhouse, 110 W. 57th. (581-7360)
Through Oct. 15: "Breaker Morant" (Bruce Beresford; an Australian film), with Edward Woodward.
From Oct. 16: "Chanel Solitaire" (George Kaczender), with Marie-France Pisier.

Little Carnegie, 146 W. 57th. (246-5123)
"The French Lieutenant's Woman." (†)

Paris, 4 W. 58th. (688-2013)
"The Woman Next Door" (François Truffaut; in French), with Gérard Depardieu and Fanny Ardant.

Cinema 3, 2 W. 59th. (752-5959)
"Prince of the City." (†)

Loews Paramount, B'way at 61st. (247-5070)
"Only When I Laugh" (Glenn Jordan), with Marsha Mason and Kristy McNichol.

Lincoln Plaza I, 2, and 3, B'way at 63rd. (757-2280)
Theatre 1: "My Dinner with Andre" (Louis Malle), with Wallace Shawn and Andre Gregory.
Theatre 2: "The Aviator's Wife" (Eric Rohmer; in French), with Philippe Marlaud and Marie Rivière.
Theatre 3: "Contract" (Krzysztof Zanussi; in Polish).

Cinema Studio I and 2, B'way at 66th. (877-4040)
Theatre 1: "Taxi Zum Klo" (Frank Ripploh; in German).
Theatre 2: "Pixote" (Héctor Babenco; a Brazilian film, in Portuguese).

Embassy 72nd St. I and 2, B'way at 72nd. (724-6745)
Theatre 1: "The Troupe" (Ari Nesher; an Israeli film, in Hebrew).
Theatre 2: "Heartland." (†)

Loews 83rd Quad, B'way at 83rd. (877-3190)
Theatre 1: Through Oct. 22: "Prince of the City." (†) From Oct. 23: To be announced.
Theatre 2: Through Oct. 22: "Arthur." (†) From Oct. 23: To be announced.
Theatre 3: Through Oct. 15: "Continental Divide" (Michael Apted), with John Belushi and Blair Brown. From Oct. 16: "Strange Behavior" (Michael Laughlin), with Michael Murphy and Louise Fletcher.
Theatre 4: Through Oct. 15: "So Fine." (†) From Oct. 16: ". . . . All the Marbles" (Robert Aldrich), with Peter Falk and Burt Young.

New Yorker I and 2, B'way at 88th. (580-7900)
Theatre 1: "Rich and Famous" (George Cukor), with Jacqueline Bisset and Candice Bergen.
Theatre 2: "Body Heat" (Lawrence Kasdan), with William Hurt and Kathleen Turner.

Olympia Quad, B'way at 107th. (865-8128)
Theatre 1: See listings under Revival Houses.
Theatre 2: "Arthur." (†)
Theatre 3: Through Oct. 15: "Carbon Copy" (Michael Schultz), with George Segal and Susan Saint James. From Oct. 16: "Continental Divide" (Michael Apted), with John Belushi and Blair Brown.
Theatre 4: Through Oct. 22: "An American Werewolf in London" (John Landis), with David Naughton and Jenny Agutter. From Oct. 23 (tentative): "So Fine." (†)

TIMES SQUARE AREA

Criterion Theatres, B'way at 44th. (582-1795)
Theatre 1: "Prince of the City." (†)
Theatre 2: "Southern Comfort" (directed by Walter Hill), with Keith Carradine and Powers Boothe.

Theatre 3: "An American Werewolf in London" (John Landis), with David Naughton and Jenny Agutter.
Theatre 4: "So Fine." (†)
Theatre 5: "Body Heat" (Lawrence Kasdan), with William Hurt and Kathleen Turner.
Theatre 6: "Arthur." (†)

Embassy 1, B'way at 46th, east side. (757-2408)
"Dead & Buried" (Gary A. Sherman), with James Farentino and Melody Anderson.

Embassy 2, 3, and 4, B'way at 47th. (730-7262)
Theatre 2: Through Oct. 15: "Private Lessons" (Alan Myerson), with Sylvia Kristel and Howard Hesseman. From Oct. 16: "Mommie Dearest." (†)
Theatre 3: Through Oct. 15: "Stripes." (†) From Oct. 16: "Student Bodies" and "Night School."
Theatre 4: Through Oct. 15: "Heavy Metal," an animated film. From Oct. 16: "Carbon Copy" (Michael Schultz), with George Segal and Susan Saint James.

Embassy 5, B'way at 46th, west side. (354-5636)
Through Oct. 15: "Grim Reaper."
From Oct. 16: "Strange Behavior" (Michael Laughlin), with Michael Murphy and Louise Fletcher.

Loews Astor Plaza, B'way at 44th. (869-8340)
"Raiders of the Lost Ark." (†)

Loews State 1 and 2, B'way at 45th. (582-5060)
Theatre 1: "Paternity" (David Steinberg), with Burt Reynolds and Beverly D'Angelo.
Theatre 2: Through Oct. 15: "Mommie Dearest." (†) From Oct 16: "Caligula" (1980), with Malcolm McDowell.

Movieland, B'way at 47th. (757-8320)
"Tattoo" (Bob Brooks), with Bruce Dern and Maud Adams.

National, B'way at 44th. (869-0950)
Through Oct. 15: "Carbon Copy" (Michael Schultz), with George Segal and Susan Saint James.
From Oct. 16: ". . . . All the Marbles" (Robert Aldrich), with Peter Falk and Burt Young.

R.K.O. Cinerama 1 and 2, B'way at 47th. (975-8366/8369)
Theatre 1: Through Oct. 15: "True Confessions" (Ulu Grosbard), with Robert De Niro and Robert Duvall. From Oct. 16: To be announced.
Theatre 2: Through Oct. 15: "Rich and Famous" (George Cukor), with Jacqueline Bisset and Candice Bergen. From Oct. 16: To be announced.

REVIVAL HOUSES

Bleecker St. Cinema, 144 Bleecker St. (674-2560)
Oct. 14: "A Generation" (1954; directed by Andrzej Wajda; in Polish); and "Triumph of the Will" (1936; Leni Riefenstahl), a documentary about the Sixth Nazi Party Congress in 1934.
Oct. 15: "Nighthawks" (1979; Ron Peck and Paul Hallam), with Ken Robertson.
Oct. 16: "That Obscure Object of Desire" (1977; Luis Buñuel; in French), with Fernando Rey, Carole Bouquet, and Angela Molina; and "Le Fantôme de la Liberté" (1974; Luis Buñuel; in French), with Jean-Claude Brialy, Monica Vitti, and Adriana Asti.
Oct. 17: "The Discreet Charm of the Bourgeoisie" (1972; Luis Buñuel; in French), with Fernando Rey, Stéphane Audran, and Delphine Seyrig; and "Le Fantôme de la Liberté."
Oct. 18: "The Discreet Charm of the Bourgeoisie" and "That Obscure Object of Desire."
Oct. 19: "The Third Man" (†) and "Kanal." (†)
Oct. 20: "Galaxy Express" (1981; a Japanese film, in English), an animated film.
Oct. 21: "The Uprising" (1981; Peter Lilienthal; in Spanish). Mr. Lilienthal will be present at 9:40.
Oct. 22: "Truck Stop Women" (1974; Mark L. Lester).
Oct. 23-24: "Life of Brian" (1979; Terry Jones), with Graham Chapman and Terry Gilliam; and "The Ruling Class." (†)

Carnegie Hall Cinema, 7th Ave. at 57th. (757-2131)
A mixed bag of films, shown several times on an erratic schedule. Among them are "Beauty and the Beast," "A Delicate Balance," "Cries and Whispers," "The Maltese Falcon," "King of Hearts," "A Streetcar Named Desire," "The Conformist," and "Some Like It Hot." Each film will be shown two or three times over a two- or three-day period. Call theatre for dates, times, and other titles.

Cinema Village, 22 E. 12th. (924-3363)
Through Oct. 15: "Fantastic Planet" (1973; René Laloux; in French), an animated science-fiction film; and "The Lord of the Rings" (1978; Ralph Bakshi), an animated film.
Oct. 16-17: "Pink Flamingos" (1974) and "Female Trouble" (1975), both films directed by John Waters, with Divine.
Oct. 18-20: "Our Hitler" (1980; Hans-Jürgen Syberberg; in German). Part 1, "The Grail" and Part 2, "A German Dream."
Oct. 21-22: "The 400 Blows" (†) and "Bed and Board." (†)
Oct. 23-24: "Stir Crazy" (1980; Sidney Poitier), with Richard Pryor, Gene Wilder, and Georg Stanford Brown; and "Silver Streak" (1976; Arthur Hiller), with Gene Wilder, Jill Clayburgh, and Richard Pryor.

8th St. Playhouse, 52 W. 8th. (674-6515; Mondays through Fridays, theatre opens in the late afternoon.)
Oct. 14: "Ossessione" (1942; Luchino Visconti; in Italian), with Clara Calamai and Massimo Girotti; and "La Chienne" (1931; Jean Renoir; in French), with Michel Simon, Janie Marèze, and Georges Flamant.
Oct. 15: "Diary of a Country Priest" (1950; Robert Bresson; in French), with Claude Laydu and Nicole Maurey; and "Nazarin" (1958; Luis Buñuel; in Spanish), with Francisco Rabal.
Oct. 16-18: "Yojimbo" (1961) and "Throne of Blood" (1957), both films in Japanese, directed by Akira Kurosawa, with Toshiro Mifune.
Oct. 19-20: "Ikiru" (1952; Akira Kurosawa; in Japanese), with Takashi Shimura; and "Scandal" (1950; Akira Kurosawa; in Japanese), with Toshiro Mifune, Yoshiko Yamaguchi, and Takashi Shimura.
Oct. 21-22: "Senso" (†) and "Il Grido." (†)
Oct. 23-24: "The Bicycle Thief" (†); and "Los Olvidados" ("The Young and the Damned;" 1950; Luis Buñuel; in Spanish).

Hollywood Twin Cinema 1, 8th Ave. at 47th. (246-0717)
Through Oct. 17: "Double Indemnity" (1944; Billy Wilder), with Barbara Stanwyck, Fred MacMurray, and Edward G. Robinson; and "The Postman Always Rings Twice" (1946; Tay Garnett), with Lana

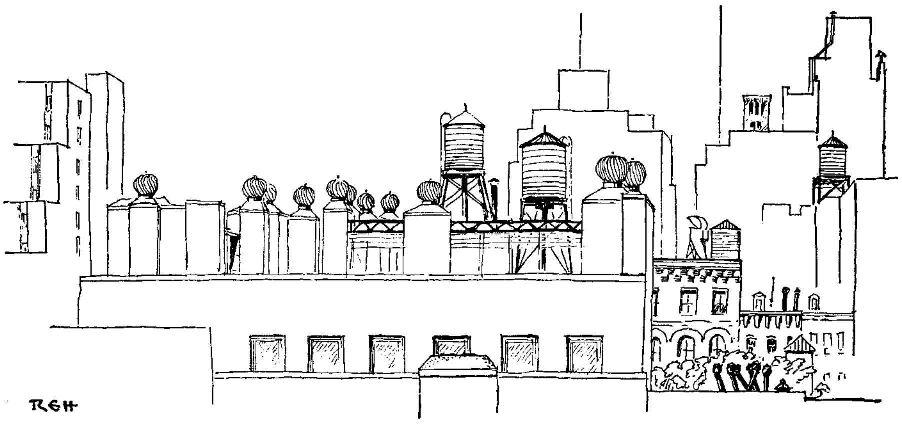
Burberry: Taking On Winter and Loving It.

There's something to be said about enjoying the raw-boned chill and snow-swept winter days up ahead, when you're dressed for it. Here, the Burberry, does just that kind of job. The collection of classics includes zip and button lined from 330.00 to 675.00.
Shown: the double-breasted trench with button off camel collar and vest liner. Sizes 34-42S, 34-46R, 36-46L, expressly for us, 450.00.

To order by Phone: Toll free 24 hours a day, any day of the week. 800-228-5588. In Nebraska, 800-642-8777. In New York, 212-355-5900.
To Order by Mail: Fill out the coupon and send to Bloomingdale's, Box 2042, FDR Station, New York, NY 10022.
Please add appropriate sales tax and 4.50 beyond our free delivery area. We regret, no C.O.D.'s.

Please send me the Burberry Trench #101981 at 450.00

M-091-01
Name ____________________
Address ____________________
City/State/Zip ____________________
Phone (Home)__________(Work) __________
☐Check ☐Amex ☐Bloomingdale's
Card No. ____________________
American Express Exp. Date ____________________
Signature ____________________
M10-006
bloomingdale's



Turner, John Garfield, Cecil Kellaway, Hume Cronyn, and Leon Ames.

Oct. 18-20: "Mildred Pierce" (1945; Michael Curtiz), with Joan Crawford, Jack Carson, Zachary Scott, and Ann Blyth; and "Flamingo Road" (1949; Michael Curtiz), with Joan Crawford, Sydney Greenstreet, Zachary Scott, and Gladys George.

Oct. 21-24: "Freaks" (1932; Tod Browning), with Olga Baclanova, Leila Hyams, and Wallace Ford; and "Eraserhead" (1980; David Lynch).

Hollywood Twin Cinema 2, 8th Ave. at 47th. (246-0717)

Through Oct. 17: "Apocalypse Now" (1979; Francis Coppola), with Marlon Brando, Robert Duvall, and Martin Sheen; and "Who'll Stop the Rain" (1978; Karel Reisz), with Nick Nolte, Tuesday Weld, and Michael Moriarty.

Oct. 18-20: "Kagemusha" ("The Shadow Warrior;" 1980; Akira Kurosawa; in Japanese), with Tatsuya Nakadai; and "Dersu Uzala" (1978; Akira Kurosawa; a Soviet-Japanese co-production; in Russian).

Oct. 21-24: "The Elephant Man" (†); and "Nosferatu" (1922; F. W. Murnau; a German silent film), with Max Schreck.

Olympia Quad 1, B'way at 107th. (865-8128)

Through Oct. 15: "Der Rosenkavalier" (1963), a Salzburg Festival performance, with Elisabeth Schwarzkopf and Anneliese Rothenberger.

Oct. 16-17: "Claire's Knee" (1970; Eric Rohmer; in French), with Jean-Claude Brialy and Beatrice Romand; and "Chloé in the Afternoon" (1972; Eric Rohmer; in French), with Bernard Verley and Zouzou.

Oct. 18-20: "The Last Wave" (1978; Peter Weir; an Australian film), with Richard Chamberlain, Gulpilil, Nandjiwarra Amagula, and Olivia Hamnett; and "The Getting of Wisdom" (1977; Bruce Beresford; an Australian film), with Susannah Fowle and Hilary Ryan.

Oct. 21-22: "The Earrings of Madame De . . ." (†) and "La Ronde." (†)

Oct. 23-24: "Peeping Tom" (1960; Michael Powell), with Karl Boehm and Moira Shearer; and "Onibaba" (1963; Kaneto Shindo; in Japanese), with Nobuko Otowa.

Regency, B'way at 67th. (724-3700)

Oct. 14: "A New Leaf" (1971; Elaine May), with Walter Matthau, Elaine May, William Redfield, and George Rose; and "The Odd Couple" (1968; Gene Saks), with Jack Lemmon and Walter Matthau.

Oct. 15-17: "Bell, Book and Candle" (1958; Richard Quine), with James Stewart, Kim Novak, Jack Lemmon, and Ernie Kovacs; and "Born Yesterday" (1950; George Cukor), with Judy Holliday, William Holden, and Broderick Crawford.

Oct. 18-20: "Manhattan Melodrama" (†) and "The Roaring Twenties." (†)

Oct. 21-24: "Yankee Doodle Dandy" (1942; Michael Curtiz), with James Cagney, Joan Leslie, and Walter Huston; and "It Happened One Night" (1934; Frank Capra), with Claudette Colbert, Clark Gable, Walter Connolly, Roscoe Karns, and Alan Hale.

Thalia, B'way at 95th. (222-3370)

Oct. 14: "The Ballad of Orin" (1979; Masahiro Shinoda; in Japanese), with Shima Iwashita; and "Floating Weeds" (1959; Yasujiro Ozu; in Japanese), with Machiko Kyo.

Oct. 15: "Days of Heaven" (1978; Terrence Malick), with Richard Gere, Brooke Adams, Sam Shepard, Linda Manz, and Robert Wilke; and "American Gigolo" (1980; Paul Schrader), with Richard Gere, Lauren Hutton, and Nina Van Pallandt.

Oct. 16-17: "Blow-Up" (1966; Michelangelo Antonioni), with Vanessa Redgrave and David Hemmings; and "The Conversation" (1974; Francis Ford Coppola), with Gene Hackman.

Oct. 18: "The Magnificent Ambersons" (†); and "Citizen Kane" (1941; Orson Welles), with Welles, Joseph Cotten, Dorothy Comingore, Agnes Moorehead, and Everett Sloane.

Oct. 19: "A Married Woman" (1965; Jean-Luc Godard; in French), with Macha Meril; and "Breathless" (1959; Jean-Luc Godard; in French), with Jean Seberg and Jean-Paul Belmondo.

Oct. 20: "Whoopee" (1930; Thornton Freeland), with Eddie Cantor, Eleanor Hunt, Paul Gregory, and Jack Rutherford; and "The Kid from Spain." (†)

Oct. 21: "The Best Years of Our Lives." (†)

Oct. 22: "Look Back in Anger" (1959; Tony Richardson), with Richard Burton, Claire Bloom, and Mary Ure; and "The Loneliness of the Long Distance Runner." (†)

Oct. 23-24: "The 39 Steps" (1935; Alfred Hitchcock), with Madeleine Carroll, Robert Donat, Godfrey Tearle, Peggy Ashcroft, and John Laurie; and "The Lady Vanishes" (1938; Alfred Hitchcock), with Dame May Whitty, Margaret Lockwood, Michael Redgrave, Paul Lukas, and Cecil Parker.

Theatre 80 St. Marks, 80 St. Marks Pl. (254-7400)

Oct. 14: "The Hunchback of Notre Dame" (1923; Wallace Worsley; a silent film), with Lon Chaney; and "The Phantom of the Opera" (1925; Rupert Julian and Edward Sedgwick; a silent film), with Lon Chaney, Mary Philbin, Norman Kerry, and Snitz Edwards.

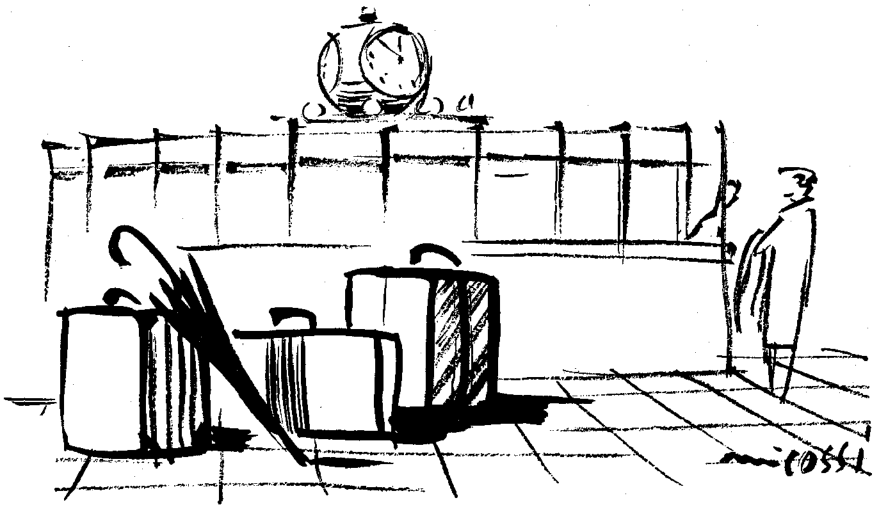
Oct. 15: "The Secret Bride" (1935; William Dieterle), with Barbara Stanwyck, Warren William, Glenda Farrell, and Ward Bond; and "Illicit" (1931; Archie Mayo), with Barbara Stanwyck, Joan Blondell, Ricardo Cortez, and Charles Butterworth.

Oct. 16-17: "The 39 Steps" (1935; Alfred Hitchcock), with Madeleine Carroll, Robert Donat, Godfrey Tearle, Peggy Ashcroft, and John Laurie; and "The Lady Vanishes" (1938; Alfred Hitchcock), with Dame May Whitty, Margaret Lockwood, Michael Redgrave, Paul Lukas, and Cecil Parker.

Oct. 18: "Rain" (†); and "Of Human Bondage" (1934; John Cromwell), with Bette Davis, Leslie Howard, Frances Dee, and Kay Johnson.

Oct. 19: "The Threepenny Opera" (1931; G. W. Pabst; in German), with Lotte Lenya; and "Pandora's Box." (†)

Oct. 20: "Dames" (1934; Ray Enright), with



Our Seiji Porcelain Vase
displays a subtle blue/green
glaze on a very graceful shape,
from the Seto Kilns of Japan.
10" high including wood base. **15.00**
Add 2.40 for handling/delivery.

GUMP'S
SINCE 1861

Toll-Free: 800-227-4512
In Calif.: 800-652-1662

250 Post Street, Dept 792, San Francisco, CA 94108. Add tax for delivery in CA, IL, NJ, NY and TX. AEX, DC, MC and VISA cards.

Send $2 for series of 4 Gift Books

ELECTRONIC REPRODUCTION PROHIBITED

In the life of every woman's skin
there comes a turning point, a time when
her face begins to look older.

Now there is an alternative.

MILLENIUM.

It makes your skin look, feel and
actually function younger.

Scientific research shows that two of the primary characteristics of aging skin are

(1) a slow-down of the skin cell renewal process and,

(2) a decrease in the skin's youthful ability to care for itself.

MILLENIUM OFFERS AN ALTERNATIVE TO BOTH.

(1) It actually accelerates the natural skin cell renewal process to make your skin look and feel more youthful, supple, resilient.

(2) MILLENIUM recalls your skin's youthful ability to effectively conserve and use its inner moisture. Little dry lines relax, sleek out. Your skin takes on a new radiance. Now, the future of your face has just changed.

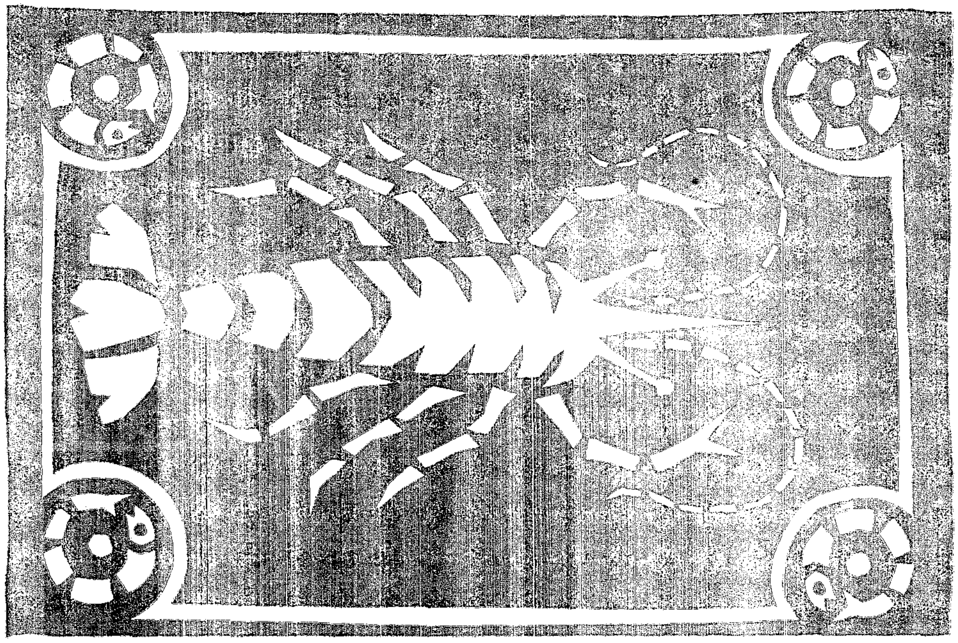
MILLENIUM
MILLENIUM
HYDRATING CLEANSER
Elizabeth Arden
MILLENIUM
MILLENIUM
MILLENIUM
MILLENIUM
DAY RENEWAL EMULSION
Elizabeth Arden
MILLENIUM
MILLENIUM
MILLENIUM
MILLENIUM
MILLENIUM
MILLENIUM
MILLENIUM
MILLENIUM
REVITALIZING TONIC
Elizabeth Arden
MILLENIUM
MILLENIUM
NIGHT RENEWAL CREME
Elizabeth Arden

Elizabeth Arden

© ELIZABETH ARDEN, INC. 1980

The roots of American soul food go back to West Africa. When you go there you'll find greens, yams and barbecue galore.

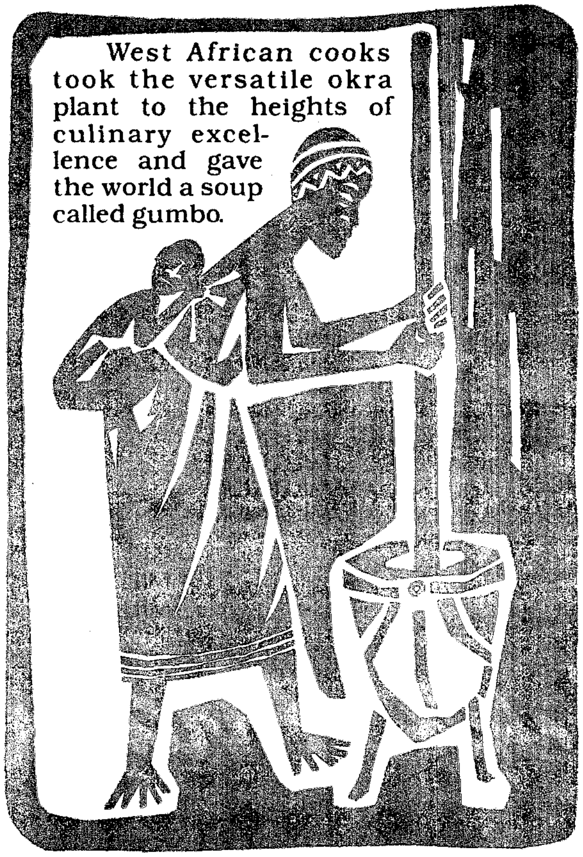
A typical dinner from *Chez Valentin* in Treichville, Ivory Coast, might offer an appetizer of country pate, smoked salmon, or a mound of chunked lobster in a delicious cream sauce. For an entree you might enjoy a rack of baby lamb or "Veal Africain," which is a veal cutlet wrapped around a banana and topped with a delicate curry sauce. As for dessert, perhaps a flaming rum omelette filled with fruit, or a baked Alaska. As you can see, the pleasures of the palate prevail in West Africa. Bon Appetit!



In many of the West African countries, women dominate the retail-distribution business. Many of these "market women" have considerable wealth and exercise important political influence.

Baked Alaska in Africa?

Hunger for shrimps and prawns? Then take Air Afrique to West Africa. Our coasts yield prawns in abundance. In fact, the name for Cameroon comes from the Portuguese word for prawns: *camarões*.



West African cooks took the versatile okra plant to the heights of culinary excellence and gave the world a soup called gumbo.

If your experience of the peanut is limited to an occasional handful of roasted goobers or the fond memory of a peanut butter and jelly sandwich, you've got new worlds to discover in West Africa. Start with a flavorful chicken-groundnut stew, then move on to a score or more of delicious dishes that feature these luscious legumes.

Since the beginning of time, West African mothers have been teaching their daughters the secrets of good cooking. For example, to tenderize tough meat the young cook merely wrapped it in papaya leaves. They're nature's own tenderizer.

Now what are you waiting for? Isn't it time you discovered West Africa? Just call your Travel Agent or your Air Afrique/Air France office today. Hurry!

AIR AFRIQUE

Africa begins with Air Afrique.
And it's just seven hours to the New Sun...
West Africa.

Dick Powell, Ruby Keeler, Hugh Herbert, Guy Kibbee, Joan Blondell, and ZaSu Pitts; and "Wonder Bar" (1934; Lloyd Bacon), with Al Jolson, Kay Francis, and Dick Powell.

Oct. 21: "Born Yesterday" (1950; George Cukor), with Judy Holliday, William Holden, and Broderick Crawford; and "The Marrying Kind." (†)

Oct. 22: "The Baker's Wife" (†) and "Mr. Hulot's Holiday." (†)

Oct. 23-24: "Casablanca" (1942; Michael Curtiz), with Humphrey Bogart, Ingrid Bergman, and Claude Rains; and "The Maltese Falcon" (1941; John Huston), with Mary Astor, Humphrey Bogart, Sydney Greenstreet, Elisha Cook, Jr., and Peter Lorre.

FILM LIBRARIES, ETC.

Museum of Modern Art, Roy and Niuta Titus Auditorium, 11 W. 53rd St. (956-7078)—Oct. 15 at 2:30: "Cleo from 5 to 7" (1961; directed by Agnès Varda; in French, with English subtitles), with Corinne Marchand. . . . ¶ Oct. 15 at 6 and 8: Two different programs of animated films. . . . ¶ Oct. 16 at 2:30: "The Cock-Eyed World" (1929; Raoul Walsh), with Edmund Lowe, Victor McLaglen, and Lily Damita. . . . ¶ Oct. 16 at 6: "Saint Joan" (1957; Otto Preminger), with Jean Seberg, Richard Widmark, Richard Todd, Anton Walbrook, and John Gielgud. . . . ¶ Oct. 17 at noon: "Ruggles of Red Gap" (1935; Leo McCarey), with Charles Laughton, Mary Boland, Charlie Ruggles, and ZaSu Pitts. . . . ¶ Oct. 17 at 2:30 and 5: Two different programs of animated films. . . . ¶ Oct. 18 at noon: "Ruggles of Red Gap." . . . ¶ Oct. 18 at 2:30: "Cleo from 5 to 7." . . . ¶ Oct. 18 at 5: "Two Women" (1961; Vittorio De Sica; in Italian, with English subtitles), with Sophia Loren, Jean-Paul Belmondo, and Raf Vallone. . . . ¶ Oct. 19 at noon: "Manifestations of Shiva" (1980; Malcolm Leigh). . . . ¶ Oct. 19 at 2:30: "Saint Joan." . . . ¶ Oct. 19 at 6: A program of films by Marcel Hanoun. . . . ¶ Oct. 20 at noon: "Manifestations of Shiva." . . . ¶ Oct. 20 at 2:30: "Two Women." . . . ¶ Oct. 20 at 6: "The Third Coast" (1970; Alan and Susan Raymond). . . . ¶ Oct. 22 at 2:30: "City Girl" (1930; F. W. Murnau), with Charles Farrell and Mary Duncan. . . . ¶ Oct. 22 at 6: "Two Stage Sisters" (1964; Xie Jin; in Chinese, with English subtitles), with Xie Fang and Cao Yindi. . . . ¶ Oct. 22 at 8:30: "Bus No. 3" (1980; Wang Jiayi and Luo Tai; in Chinese, with English subtitles). . . . ¶ Oct. 23 at 2:30: "Song of Youth" (1959; Cui Wei and Chen Huaiai; in Chinese, with English subtitles), with Xie Fang. . . . ¶ Oct. 23 at 6: "Third Sister" (1961; Su Li; in Chinese, with English subtitles), a folk opera, with Huang Wanqiu and Liu Shilong. . . . ¶ Oct. 24 at noon: "How Green Was My Valley" (1941; John Ford), with Walter Pidgeon, Maureen O'Hara, Donald Crisp, Sara Allgood, John Loder, Barry Fitzgerald, and Anna Lee. . . . ¶ Oct. 24 at 2:30: "Bus No. 3." . . . ¶ Oct. 24 at 5: "Two Stage Sisters." (A limited number of tickets are available to those applying for them in person at the museum after 11 on the day of the showing.)

Whitney Museum, Madison Ave. at 75th St.—Oct. 14: "Last Dance" (1981; James Benning), a film installation. Continuous showings from noon to 6. . . . ¶ Oct. 17-23: "Landscape and Desire" (1981; Ken Kobland). Showings at noon, 1:30, 3, and 4:30. (Tuesday evenings at 6:15). Mr. Kobland will be present on Thursday, Oct. 22, after the 1:30 screening. . . . ¶ Starting Oct. 24: "Elective Affinities," a four-part film by Larry Gottheim—"Part I: Overture-Horizons" (1973), showing daily at noon; "Part II: Mouches Volantes" (1976), showing daily at 1:30; "Part III: Four Shadows" (1978), showing daily at 3; "Part IV: Tree of Knowledge" (1980), showing daily at 4:30. Call desk (288-9601) for ticket information. Closed Mondays.

Anthology Film Archives, 80 Wooster St. (226-0010)—Oct. 14 at 8: A program of five films by James Broughton. . . . ¶ Oct. 15 at 2: A program by Steina, who will be present. . . . ¶ Oct. 16 at 7:30 and 9:30: "Documentary Profiles" (1980; Ed Howard and Ted Haimes). Mr. Howard and Mr. Haimes will be present. . . . ¶ Oct. 17 at 2: A video program by Mary Ida Bonadio and Shigeko Kubota, who will be present, and by Hiromu Saiki. . . . ¶ Oct. 17 at 8: "Documentary Profiles." . . . ¶ Oct. 18 at 8: A program of four films by James Broughton. . . . ¶ Oct. 20-23 at 8: "Documentary Profiles." . . . ¶ Oct. 24 at 2: A video program by Nam June Paik, who will be present. . . . ¶ Oct. 24 at 8: "Documentary Profiles."

Napoleon—Abel Gance's 1927 four-hour silent film. As an accompaniment to the film, the American Symphony Orchestra, directed by Carmine Coppola, will play apposite music written by Mr. Coppola. (Radio City Music Hall, Sixth Ave. at 50th St. 944-9300. Thursdays through Saturdays, Oct. 15-17 and Oct. 22-24, at 7:30, and Sundays, Oct. 18 and 25, at 2:30.)

IN BRIEF

SEE ABOVE FOR THEATRE ADDRESSES AND TELEPHONE NUMBERS.
IF A MOVIE HAS BEEN REVIEWED IN THESE PAGES DURING THE PAST TWO YEARS, THE DATE OF ITS REVIEW IS GIVEN.

Arthur—As Hobson, the valet to a drunken millionaire playboy, John Gielgud may be the most poised and confident funnyman you'll ever see. And as the top-hatted lush, Arthur, Dudley Moore has a mad sparkle in his eyes. This is the first movie directed by Steve Gordon (who also wrote the script); he's a long way from being able to do with images what he can do with words, but there are some inspired bits, and his work has a friendly spirit. But Liza Minnelli, as the poor-girl heroine, doesn't have her share of the good lines, and she's electrifying when she needs only to be charming; as the playboy's grandmother, Geraldine Fitzgerald has the worst scenes, and the zest she gives them goes peculiarly wrong. Cinematography by Fred Schuler; he makes the New York locations look elegant, even when the staging suggests a waxworks museum. (Reviewed in our issue of 7/27/81.) (Plaza, Greenwich Playhouse, Olympia Quad, and Criterion Theatres. . . . ¶ U. A. East; through Oct. 15. . . . ¶ Loews 83rd Quad; through Oct. 22.)

The Baker's Wife (1938)—The village baker cannot work because he laments his wife's departure with a stupid sexy shepherd; the villagers, who want their bread, organize to bring her back. Raimu's baker is an acting classic—a true tragicomic hero—and it's easy to agree with Orson Welles, who cited this comedy as proof that "a story and an actor, both superb," can result in "a perfect movie" even if the direction and the editing are not "cinematic." Marcel Pagnol, a playwright who turned scenarist and then writer-director, adapted this classic of cuckoldry from Jean Giono's "Jean le Bleu" and directed it very simply. With Ginette Leclerc (who can pout with her mouth open) as the wife; Charpin; and Charles Moulin. In French. (Theatre 80 St. Marks; Oct. 22.)

Bed and Board (1971)—About the married life of Truffaut's hero Antoine Doinel (Jean-Pierre Léaud). Léaud appears to have developed a dogged resistance to acting, but, as Antoine's bride, Claude Jade, who looks like a less ethereal, more practical Catherine Deneuve, is lovely. The movie is cheerful, if conventionally "beguiling." With Hiroko Berghauer, Barbara Laage, and Daniel Boulanger; cinematography by Nestor Almendros. In French. (Cinema Village; Oct. 21-22.)

The Best Years of Our Lives (1946)—A hefty (172 minutes) piece of moviemaking that seemed to satisfy the public desire to see what changes the Second World War had made in people's lives. Despite its seven Academy Awards, it's not a great picture; it's too schematic and it drags on after you get the points. However, episodes and details stand out and help to compensate for the soggy plot strands, and there's something absorbing about the banality of its large-scale good intentions; it's compulsively watchable. And it's by no means a rah-rah film—there's an undercurrent of discontent. Fredric March is the infantry sergeant who comes home to his small (apocryphal) Midwestern city and the love of his wife (Myrna Loy) but finds no pleasure in his job as vice-president of a bank. Dana Andrews, an Air Force captain who had been a soda jerk before the war, discovers that his hard-as-nails wife (Virginia Mayo) doesn't want him any more than he wants her; he turns to the sergeant's daughter (Teresa Wright). Harold Russell is the machinist's mate second class who has lost his hands but has retained the love of his childhood sweetheart. Directed by William Wyler, it's clean and unmannered. In 1944, Sam Goldwyn had seen a photograph in *Time* showing a group of Marines coming home, and the accompanying news story had suggested that they might be returning to their families and jobs with mixed emotions. Goldwyn commissioned MacKinlay Kantor to write a screen treatment based on this idea; Kantor, instead, wrote "Glory for Me," a novel in verse, which Goldwyn then hired Robert E. Sherwood to adapt. With Cathy O'Donnell, Gladys George, Hoagy Carmichael, Roman Bohnen, Ray Collins, Steve Cochran, Minna Gombell, Don Beddoe, and Erskine Sanford. Cinematography by Gregg Toland. (Thalia; Oct. 21.)

The Bicycle Thief (1949)—This story of a poor man's search for his stolen bicycle is deceptively simple. At first, there is ironic tenderness: humanity observed with compassion but without illusion. Then the search becomes an odyssey of poverty, encompassing much more than the realistic method leads you to expect. And the richnesses and the enigmas sneak up on you. What is the meaning of the seeress's words? How is it that the hero who is searching for the bicycle thief becomes the bicycle thief? This neo-realist classic, directed by Vittorio De Sica and written by Cesare Zavattini, is on just about everybody's list of the greatest films. It isn't a movie that warms you, though; it doesn't have the flawed poetry that De Sica's "Shoe-Shine" and "Miracle in Milan" have. It's a more impersonal great film. In Italian. (8th St. Playhouse; Oct. 23-24.)

Coal Miner's Daughter (1980)—You don't have to love country music in order to have a mighty good time at this heartening, All-American biography of the "Grand Ole Opry" diva Loretta Lynn, who was married at fourteen before going on to attain Nashville immortality with "I'm a Honky Tonk Girl," "You're Lookin' at Country," and other down-home classics. Sissy Spacek is a pure pleasure to watch and listen to (she does all her own singing) as Loretta, and Tommy Lee Jones (as her husband, Mooney Lynn) and Levon Helm (as her tough, worn-down father) back her up with splendidly laconic, strong-jawed performances. The picture, which was directed by Michael Apted, drags a bit in its later stages, but its modest, keepin'-on manner and terrific Appalachian scenery disarm the cynicism that we bring to most show-biz bios. With Beverly D'Angelo and Phyllis Boyens. (3/17/80) (St. Marks Cinema; through Oct. 15.)

Crime and Punishment (1970)—A first-rate Russian version of Dostoevski's great novel about Raskolnikov and the murder that he executed almost as if to explain an already existing sense of guilt. Raskolnikov is played by Georgi Taratorkin, a spidery, socket-eyed figure in a black stovepipe hat, and Porfiry by the famous, correctly bland-faced Innokenty Smoktunovsky. The delicately drunken Marmeladov of Evgeny Lebedev is unforgettable, and the depiction of Porfiry belongs among the very best Russian performances on screen, ranking with those of the great Kachalov that are visible in the records we have of Moscow Art Theatre productions long ago. Directed by Lev Kulijanov, with Dostoevski's own feeling for grotesque detail and for moments of suppressed farce. In Russian. (Little Theatre, Public Theatre; Oct. 16-18.)

The Earrings of Madame De . . . (1953)—Perfection. This tragedy of love, which begins in narcissistic flirtation and passes from romance to passion to desperation, is, ironically, set in aristocratic circles that seem too superficial to take love tragically. The very beauty of Max Ophuls' film is some-

The vineyards of Beaucastel.

Châteauneuf-du-Pape on the rocks?

It is a source of amazement to visitors that Château de Beaucastel's vineyards appear to be planted on a mass of smooth rather large, roundish stones. They were left there millenniums ago from a glacier retreating up the Rhône Valley. But, different from what appears, the vines are firmly rooted in the gravelly sub-soil beneath the stones.

What would seem to be a problem of cultivation and yield is quite the opposite for the famous Châteauneuf-du-Pape vines grown there. The Grenache, Syrah, Mourvedre, and Cinsault thrive on solar energy reflected and held by the stones. The heat causes the grapes to ripen in a way that produces a forceful, full-bodied wine. And the stones hold moisture in the soil below them.

Since the Fourteenth Century, when near-by Avignon was the home of the popes, this remarkable vineyard has produced wines that would open the doors to any kingdom.

Château de Beaucastel is a wine made to mature gracefully in the bottle. It is estate-bottled from a vineyard that many of today's critics agree is the best in Châteauneuf-du-Pape.

Château de Beaucastel®

IMPORTED BY
Vineyard Brands, Inc.
CHESTER, VERMONT

A ROBERT HAAS SELECTION

times used against it: the gliding, sensuous camerawork, the extraordinarily romantic atmosphere, the gowns, the balls, the chandeliers, the nuances of language, and the sense of honor are regarded as evidence of lack of substance. It is, of course, impossible to appreciate the films of Ophuls unless one sees that his lush, decorative style, his re-creation of a vanished elegance, and his darting, swirling camera are his substance. The performances by Danielle Darrieux, Charles Boyer, and Vittorio De Sica are quite likely the finest each has given. From the Louise de Vilmorin novella. In French. (Olympia Quad 1; Oct. 21-22.)

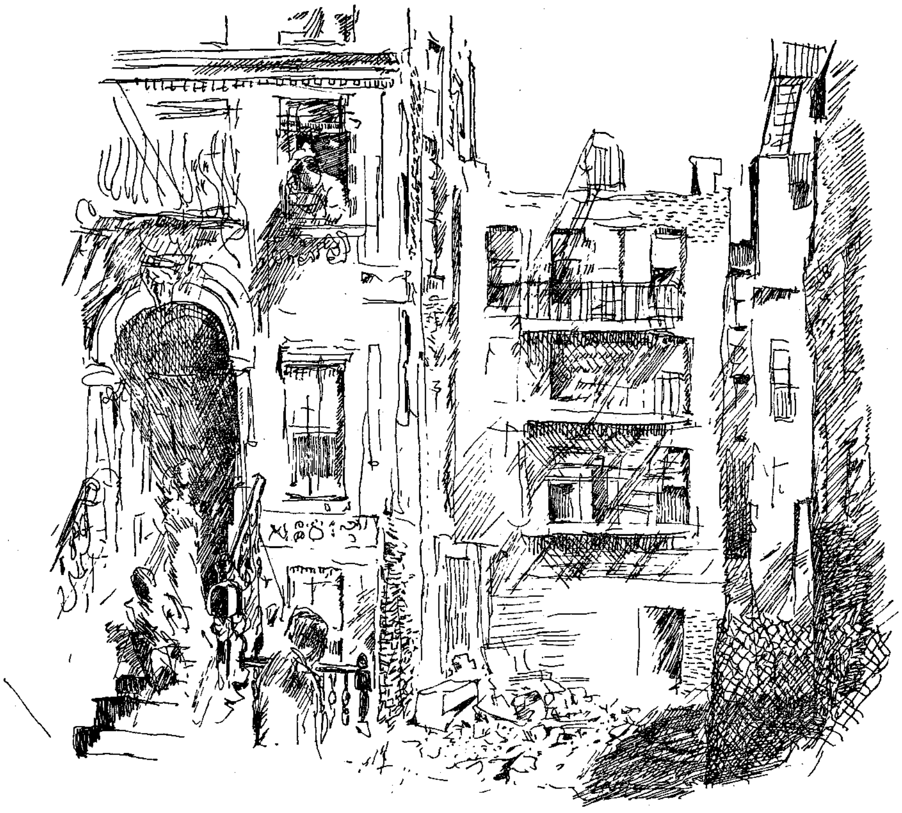
Effi Briest (1974)—The most polished of all the films by Rainer Werner Fassbinder, set in a small German town stamped with the Prussian determination of the Bismarck period. Effi is played by Hanna Schygulla, a member of Fassbinder's phenomenal acting troupe. Here she plays a girl of seventeen who is married off to a baron with a face like a knife edge (Wolfgang Schenck). After Effi has been his wife for a while, the general agreement is that the baron would have done better to have married her mother, whom he courted "twenty years ago." Not much of a start for a teen-ager. Fassbinder has an interesting attitude toward Effi, whose beauty and vivacity he communicates, but he also knows that she is ambitious in puny ways that run along the track of Prussian convention. In German. (Film Forum; Oct. 21-24.)

The Elephant Man (1980)—A very pleasurable surprise. The by now well-known story of John Merrick, the grievously eminent Victorian who is sometimes said to have been the ugliest man who ever lived, is told by the young director David Lynch with such grace and imagination that it becomes a tale of a terrible enchantment. Inside Merrick's misshapen body is an astonishingly sweet-souled gentleman of his era. There's something indefinably erotic going on here; it's submerged in the film's rhythm and in the director's whole way of seeing. Scene by scene, you don't know what to expect; you're seeing something new—subconscious material stirring within the format of a conventional narrative. John Hurt plays Merrick, and Anthony Hopkins is Frederick Treves, the doctor who rescues him from the world of sideshows. With John Gielgud, Wendy Hiller, and Hannah Gordon, and less effective performances by Anne Bancroft as the actress Mrs. Kendal, and Freddie Jones as the drunken Bytes. Lighted by Freddie Francis, this film is perhaps the most beautiful example of black-and-white cinematography in the last fifteen years. Script by Christopher DeVore, Eric Bergren, and Lynch. (10/27/80) (Hollywood Twin Cinema 2; Oct. 21-24.)

The 400 Blows (1959)—François Truffaut's eloquent first feature is a semi-autobiographical account of a twelve-year-old boy who—in the eyes of adults—becomes a delinquent. With Jean-Pierre Léaud. In French. (Cinema Village; Oct. 21-22.)

The French Lieutenant's Woman—Meryl Streep gives an immaculate, technically accomplished performance as Sarah Woodruff, the romantic mystery woman of John Fowles' novel, but she isn't mysterious. We're not fascinated by Sarah; she's so distanced from us that all we can do is observe how meticulous Streep—and everything else about the movie—is. Harold Pinter, the famed compressor who did the adaptation, has emptied out the story, and the director, Karel Reisz, has scrupulously filled in the space with "art;" every vocal inflection is exact, the 1867 settings seem flawless, and the cinematographer Freddie Francis's camera movements and muted colors are superbly elegant. The result is overblown spareness. It's all so controlled that everything seems to be happening punctually, even in the interpolated modern story about the actors who are performing in the movie version of Fowles' book. There are lovely moments, and a few have magical overtones, but most of the picture might be taking place in a glass case. With Jeremy Irons, Lynsey Baxter, Hilton McRae, Leo McKern, Patience Collier, Penelope Wilton, and David Warner. (In the modern scenes, Streep wears a short, straight hairdo—the most disfiguring star coiffure since Mia Farrow's thick wig in "The Great Gatsby.") (10/12/81) (Festival, and Little Carnegie.)

Il Grido (1957)—Just before his international breakthrough with "L'Avventura," Antonioni made this flawed yet affecting, mournful, wintry film about the neurotic apathy of a working-class man. It's poetic without being believable. The American actor Steve Cochran plays Aldo, a skilled worker in a sugar refinery; when the woman he has been living with (Alida Valli) no longer wants him, he falls into a numb despair, and wanders around with his small daughter. He meets



Buy it now.

Even before you start to shop for a piano, it's likely you would rather have a Steinway.®

So you think about it.

You remember, for instance, that just about every concert you attend is played on a Steinway. You know, too, that the remarkable responsiveness of the Steinway touch and fuller, richer tone of the Steinway sound have made it the standard by which all other pianos are judged.

Still, you may hesitate. Like others, you may think so much of a Steinway that you think it's out of your reach. Nothing could be further from the truth.

Because while a Steinway does cost more to buy than lesser pianos, it doesn't cost you more to own. A simple fact which should tip the scales in favor of getting a Steinway now. After all, isn't that what you would rather do?

To find out more about buying a Steinway now, write to John H. Steinway, Dept. 61, 109 West 57th Street, New York, New York 10019.

other women, but they don't make enough impression on him for him to get a grip on life. Without the moneyed decadence of the characters in Antonioni's later films, the atmospheric gloom seems less chic, more purely depressive. Set in the muddy Po Valley. With Betsy Blair, Dorian Gray, and Lyn Shaw. In Italian. (8th St. Playhouse; Oct. 21-22.)

Heartland (1979)—An account of early-twentieth-century ranching in a bleak Wyoming, with good performances from Conchata Ferrell, as a Denver widow who undertakes keeping house for a beleaguered rancher, and Rip Torn, as the stoic cattleman whom she eventually marries. The film is straightforward and compelling—a real triumph for the director, Richard Pearce, and for the National Endowment for the Humanities, which put up the bulk of the financing. (10/8/79) (Gramercy, Guild, and Embassy 72nd St.)

Kanal (1956)—The second in Andrzej Wajda's trilogy about the Second World War generation in Warsaw, and one of the most eloquent and dense political records on film, made with wonderful sensibility. There is an amazing account of the time that some of the young patriots spent in the sewers under their loved capital as it was razed to the ground, with Sheybal, as a young composer, playing a flute with a sound that echoes against the tiles. In Polish. (Bleecker St. Cinema; Oct. 19.)

The Kid from Spain (1932)—Sam Goldwyn put a million dollars into this Eddie Cantor musical, and a fair number of them must have gone into the Busby Berkeley dance numbers. Berkeley stages a Spanish-café routine with the Goldwyn Girls forming a human tortilla, and an aquatic sequence with the Girls showing a lot of buxom wet flesh. (Some of the most attractive smiles belong to Lucille Ball, Betty Grable, Paulette Goddard, and Virginia Bruce.) Cantor and Robert Young play college boys who are innocently involved in a robbery; they escape to Mexico, where Cantor is mistaken for a matador and is forced to fight in the ring. The film has everything that money could buy—which does not include comic inspiration, though the final bullfight is fairly inventive. It's Cantor himself who doesn't wear well—maybe because he always retained his stage timing and delivery, which are too slow and broad for the camera. Leo McCarey directed, and Bert Kalmar and Harry Ruby wrote reasonably pleasant songs and also worked on the script. The cast includes Lyda Roberti, grinning with perverse vivacity, and Ruth Hall, Noah Beery, John Miljan, J. Carrol Naish, Stanley Fields, and the matador Sidney Franklin. Cinematography by Gregg Toland. (Thalia; Oct. 20.)

S	M	T	W	T	F	S
			14	15	16	17
18	19	20	21	22	23	24

The Loneliness of the Long Distance Runner (1962)—Tony Richardson's movie about a runner who throws a race as an expression of his rejection of society. From Alan Sillitoe's story. Tom Courtenay is the runner. (Thalia; Oct. 22.)

The Magnificent Ambersons (1942)—Orson Welles' second film has greater depth than "Citizen Kane," though it doesn't have the driving force that might have held it together. Working from the Booth Tarkington novel, Welles achieved some great sequences of family life—intense, harrowing squabbles. Tim Holt plays the arrogant, mother-fixated son who falls from the American aristocracy to the working class; Dolores Costello, the fragile blond beauty of the silent era, is his soft, yielding mother; and as the nervous, bitter hysterical-spinster aunt, Agnes Moorehead is uncannily powerful, in a hyper-realistic way. (It's a classic performance.) With the amazing old Richard Bennett as the family patriarch, Joseph Cotten, Anne Baxter, and Ray Collins. The film wasn't completed in the form that Welles originally intended, and there are pictorial effects that seem scaled for a much fuller work, but even in this truncated form it's astonishing and memorable. Cinematography by Stanley Cortez; edited by Robert Wise. (Thalia; Oct. 18.)

Manhattan Melodrama (1934)—The film made famous when Public Enemy No. 1, John Dillinger, went to see Clark Gable in it (as Blackie, a gangster who strode to the electric chair with a smile on his face) and was shot down as he emerged. It's a melodrama deluxe from M-G-M. Gable and William Powell play boyhood friends from the slums who grow up on what Hollywood writers used to call "opposite sides of the law." In the climax, Powell, the District Attorney, must prosecute his old friend, who gallantly dies rather than allow Powell to jeopardize his career. Despite the heavy moralizing tone, the picture holds one's interest; Powell manages to get his conflicting emotions across, and he has an unusual rapport with Myrna Loy, the woman both men love. (Powell and Loy were then teamed and made "The Thin Man" later that year.) Produced by David O. Selznick and directed by W. S. Van Dyke, it was originally released by M-G-M as one of their Cosmopolitan Productions (which meant a William Randolph Hearst production), but after the Dillinger shooting, Hearst, who was sensitive to any hint of scandal or notoriety, had the Cosmopolitan credit deleted. The cast includes Leo Carrillo, Isabel Jewell, the one-man goon squad Nat Pendleton, Leonid Kinskey playing a Trotskyite, and Mickey Rooney playing Clark Gable as a twelve-year-old. The screenplay involved at least four writers (Oliver H. P. Garrett, Rowland Brown, Joseph L. Mankiewicz, Pete Smith), working from Arthur Caesar's Academy Award-winning screen story. Cinematography by James Wong Howe; Shirley Ross appears in a set that is meant to represent the Cotton Club, singing "The Bad in Every Man"—a song by Rodgers and Hart that later got new lyrics and became "Blue Moon." (Regency; Oct. 18-20.)

The Marrying Kind (1952)—In the early fifties, Hollywood wasn't making very many movies about the troubled lives of average couples, and so some people took this uneven, serious sit-com, directed by George Cukor from a script by Ruth Gordon and Garson Kanin, to be highly commendable. As the couple whose marriage is breaking up, Judy Holliday (of the friendly brass lungs) and Aldo Ray (with his lightweight cracked-gravel croak) have a surprising salt-and-pepper rapport. But there's nothing to this movie except the expertly contrived misunderstandings of simple "little people." It's warm; at times it's likable. But does anybody believe a minute of it? With Madge Kennedy as a judge, and Peggy Cass and Phyllis Povah. (Theatre 80 St. Marks; Oct. 21.)

Mr. Hulot's Holiday (1953)—People are at their most desperate when they are working at enjoying themselves; it is Jacques Tati's peculiar comic triumph to have caught the ghastliness of a summer vacation at the beach. Fortunately, his technique is light and dry slapstick; the chronicle of human foibles and frustrations never sinks to the moist or the lovable. As director, co-author, and star, Tati is sparse, eccentric, quick. It is not until afterward—with the sweet, nostalgic music lingering—that these misadventures may take on a certain depth and poignancy. In French. (Theatre 80 St. Marks; Oct. 22.)

Mommie Dearest—The best that can be said about this jumbled scrapbook of Joan Crawford's life from her middle years to the end is that it doesn't seem to get in the way of its star, Faye Dunaway, who gives a startling, ferocious performance. It's deeper than an impersonation; she turns herself into Joan Crawford, all right, but she's more Faye Dunaway than ever. Her performance is extravagant—it's operatic and full of primal anger. She invests the role with so much power and suffering that the camp horror scenes—the nocturnal rampages—transcend camp. (These destruction orgies were the most talked-about episodes in the book by Crawford's adopted daughter, Christina, on which the movie is based.) Alone and self-mesmerized, Dunaway plays the entire film on emotion. With Mara Hobel, Diana Scarwid, Steve Forrest, Howard Da Silva, Rutanya Alda, and Jocelyn Brando. Produced by Frank Yablans; directed by Frank Perry; the screenplay is credited to Yablans, Perry, Tracy Hotchner, and Robert Getchell. (10/12/81) (Loews 34th Street Showplace, and Loews Orpheum. . . . ¶ Loews State; through Oct. 15. . . . ¶ Embassy; starting Oct. 16.)

Mother Küsters Goes to Heaven (1975)—The work of the prodigiously productive Rainer Werner Fassbinder, born in 1945, who has already made and written close to thirty films. In this one, Mother Küsters (Brigitte Mira, one of Fassbinder's regular acting troupe) is a plump woman who would normally be dedicated to *Kinder, Küche, und Kirche*, but the West German economic miracle has happened, and she is instead putting screws into electrical equipment at the kitchen table. This far from ordinary housewife,

CAR WASH
BAKERY RADIO TV
GARAGE
BAKE SHOP

One Place You Can Be Sure To Find The Audemars Piguet Royal Oak

At Tiffany, it comes as no surprise to find the rare and remarkable.

The Audemars Piguet Royal Oak is remarkable for its artistry, rare for its master craftsmanship.

Though conceived, executed and numbered like a fine work of art, the Royal Oak is a tough, exacting instrument, almost immune to temperature variations and water resistant down to 100 meters.

AUDEMARS PIGUET
QUARTZ
AUDEMARS PIGUET
AUTOMATIC
29
AUDEMARS PIGUET
QUARTZ

From gifted craftsman in the Swiss Joux Valley comes an unabashedly beautiful achievement, very much at home in the Tiffany collections. And, if you are one of the fortunate few, the Royal Oak will be even more at home on you.

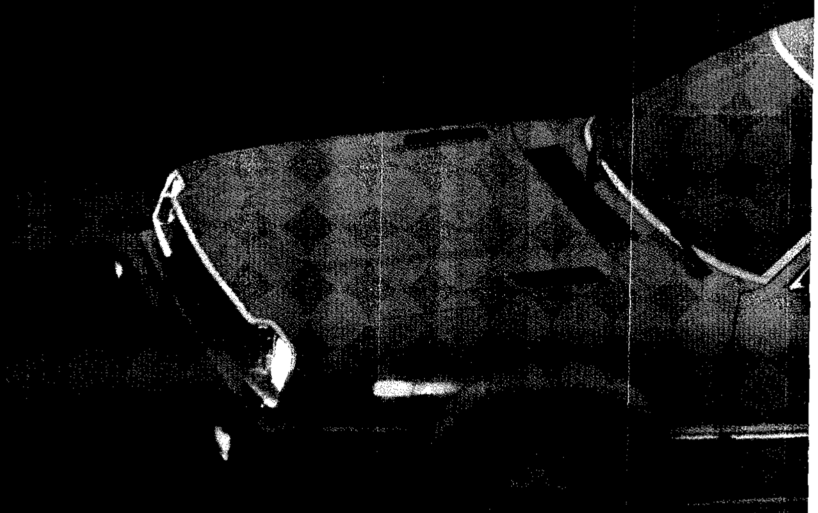
Audemars Piguet

Royal Oak for ladies and men
-fashioned in 18 karat gold,
and combination 18 karat
gold/stainless steel and all steel.

TIFFANY & CO.

NEW YORK FIFTH AVE. & 57TH ST. • TEL: (212) 759-9110 • ATLANTA • CHICAGO • HOUSTON • SAN FRANCISCO • BEVERLY HILLS
Toll-Free: N.Y. State, 800-442-8262 • Outside N.Y. State, 800-223-7775
Add any sales tax • American Express • Diners Club • MasterCard • Visa

Enjoy it for many moons.



The 1982 Honda Prelude will please you for many moons. In many ways.

You can enjoy it for the luxurious touches. Like the power-operated, tinted-glass moonroof that comes standard and opens with the touch of your finger.

And the elegant interior with reclining front bucket seats that are also standard.

You can enjoy the Prelude for its sporty features.

Front-wheel drive and 4-wheel independent suspension. With steel-belted radial tires. And rack and pinion steering.

A 5-speed transmission is standard.

©1981 American Honda Motor Co., Inc.

And Honda's optional 3-speed automatic comes with variable-assist power steering.

Other enjoyable features include a tachometer, maintenance reminder and an electronic warning system.

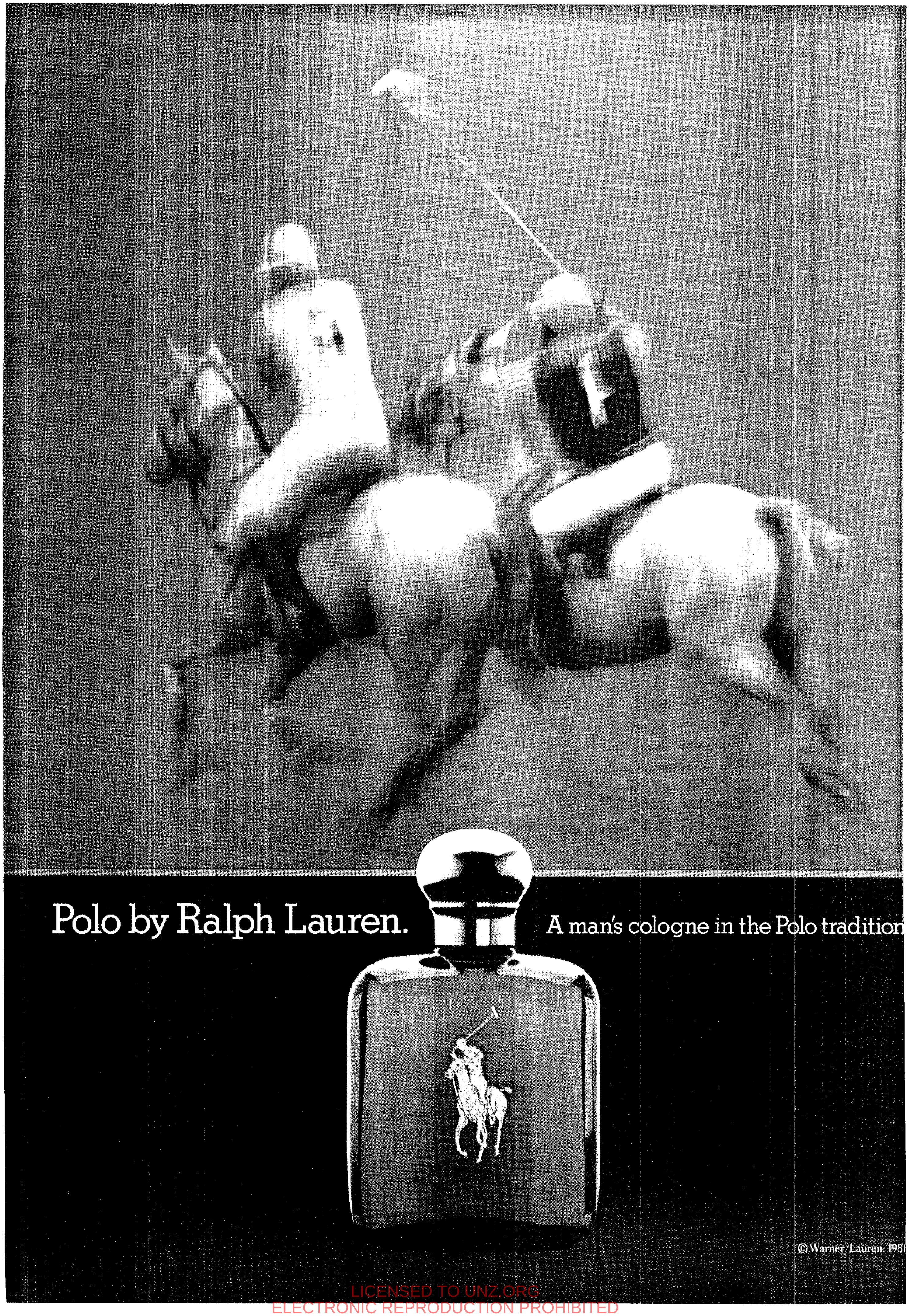
You can enjoy our new Prelude for the total economy that has made Honda cars famous throughout the years.

And Honda's high quality has kept the resale value attractively high, too.

So you can enjoy it after many moons.

HONDA

We make it simple.


Polo by Ralph Lauren.
A man's cologne in the Polo tradition
© Warner Lauren, 198

S	M	T	W	T	F	S
			14	15	16	17
18	19	20	21	22	23	24

characterized by a suppressed merriment, has to deal with the practically unassimilable information that her factory-worker husband has run amok, killed the boss's son, and then killed himself. There is a lot of Brecht in Fassbinder, but Brecht was confirmed in his sardonic nonbelief, and one has the feeling that Fassbinder is frantically looking for what not to believe in. An immensely gifted and worried film. In German. (Film Forum; through Oct. 16.)

Pandora's Box (1929)—Louise Brooks, a great—almost impersonal—beauty who set styles in the flapper period and whose straight hair and bangs were imitated all over the world (and were used as the model for the Dixie Dugan comic strip), left Hollywood in 1928 at the height of her career and went to Germany for the role of a lifetime. G. W. Pabst had selected her to play Lulu in this film, adapted from the Wedekind plays "Erdgeist" and "Die Büchse der Pandora" (the same source material that Alban Berg used for his opera "Lulu"). Pabst, one of the giants of the screen, is perhaps most famous for his treatment of sex, violence, and abnormal psychology, and Wedekind's sex tragedy provided startling material. Lulu is the sexually insatiable female, the archetype of voracious, destructive woman. She has no moral sense and no interests beyond sensuality; when a man is exhausted, she leaves him. The film is episodic; it's in an expressionist style, with rapid cutting and surprising kinds of almost violent visual tension. For sheer erotic dynamism, the backstage scenes on the opening night of the show Lulu is in have never been equalled. Moving through the chiaroscuro, Louise Brooks, with her straight back and strong shoulders, seems to have her own form of sexuality—preconscious yet intuitively all-knowing. She's like a cool, beautiful, innocently deadly cat that people can't keep their hands off. With Fritz Kortner as Dr. Schön, Francis Lederer as his son, Alice Roberts as the lesbian Countess Geschwitz, and Gustav Diessl as Jack the Ripper. Adaptation by Ladislaus Vajda. (The Wedekind material was first filmed in 1919 with Asta Nielsen; the most recent version was probably the 1962 "Lulu," with Nadja Tiller.) (Theatre 80 St. Marks; Oct. 19.)

Prince of the City—Treat Williams as a New York police officer who agrees to be wired and to obtain evidence about corruption in his unit goes through so much teary, spiritual agony that you want to throw something at him. He acts all over the place, yet the movie—two hours and forty-seven minutes of pseudo-documentary seriousness—is so poorly structured that you keep wondering what's going on and why he has agreed to inform on his friends. There's one remarkable performance, mostly in the last section: Jerry Orbach, as the tough-minded cop Gus Levy. Directed by Sidney Lumet and based on the book by Robert Daley about the New York City police officer Bob Leuci. With Lindsay Crouse, Bob Balaban, and Ron Maccone, as Nick. The cinematography is by Andrzej Bartkowiak; the music by Paul Chihara. (Manhattan, Quad Cinema 3, and Criterion Theatres. . . . ¶ R.K.O. 86th St.; through Oct. 15. . . . ¶ Loews 83rd Quad; through Oct. 22.)

Raiders of the Lost Ark—Steven Spielberg directed this high-powered cliff-hanger about the exploits of Indiana Jones (Harrison Ford), an adventurer-archeologist. The time is 1936, and Indy, working for the United States government, is trying to find the Ark of the Covenant (a chest holding the broken stone tablets of the Ten Commandments) ahead of his arch-enemy, the suave, amoral Belloq (Paul Freeman), who is in cahoots with the Nazis. Kinesthetically, the film gets to you, but there's no exhilaration, and no surge of feeling at the end. With Karen Allen as Marion, John Rhys-Davies as Sallah, and Ronald Lacey as Toht. Written by Lawrence Kasdan, from a story idea worked up by George Lucas and Philip Kaufman. (6/15/81) (Loews Astor Plaza.)

Rain (1932)—Joan Crawford is the innocent-at-heart tramp Sadie Thompson in this version of the Somerset Maugham wheezer, adapted by Maxwell Anderson and directed by Lewis Milestone. Crawford is the most unnuanced actress imaginable, and her interpretation of Sadie has absolutely no delicacy. Yet this time her desperate earnestness is fixating. With all the emotion she pours on, and her flashing eyes and twisted-scar mouth and strained voice, she's so totally affected that the affectation begins to seem natural. Her vitality is undeniable. As the sanctimonious Reverend Davidson (Hollywood's archetypal lustful hypocrite), Walter Huston has some startlingly shrewd moments, but the production is stilted and claustrophobic—obviously, the dated stage version of the Maugham story dominated the moviemakers' thinking. With William Gargan, Beulah Bondi, Guy Kibbee, and Matt Moore. (Theatre 80 St. Marks; Oct. 18.)

The Roaring Twenties (1939)—The title and the names of the stars—James Cagney and Humphrey Bogart—make it sound like a lot more fun than it is. They play underprivileged kids who grow up together, come back from the First World War, and get into the rackets. The movie has a very mechanical and moralistic view of character; nobody ever says or does anything that surprises you. If you fed the earlier gangster movies into a machine and made a prototype, you'd come up with this picture. With Gladys George, Priscilla Lane, Paul Kelly, Jeffrey Lynn, Frank McHugh, and Elizabeth Risdon. Directed by Raoul Walsh, from a script by Jerry Wald, Richard Macauley, and Robert Rossen, based on a Mark Hellinger story; produced by Hal B. Wallis. (Regency; Oct. 18-20.)

La Ronde (1950)—Love makes the world go 'round in Max Ophuls' romantic, intricate, and rather tired version of the Schnitzler play, and the actors who move from one affair to the next include Gérard Philipe, Danielle Darrieux, Simone Signoret, Jean-Louis Barrault, Daniel Gélin, and Simone Simon. This 1950 film had censorship trouble and was cut in the heyday of its art-house fame; this version includes the cut footage. In French. (Olympia Quad 1; Oct. 21-22.)

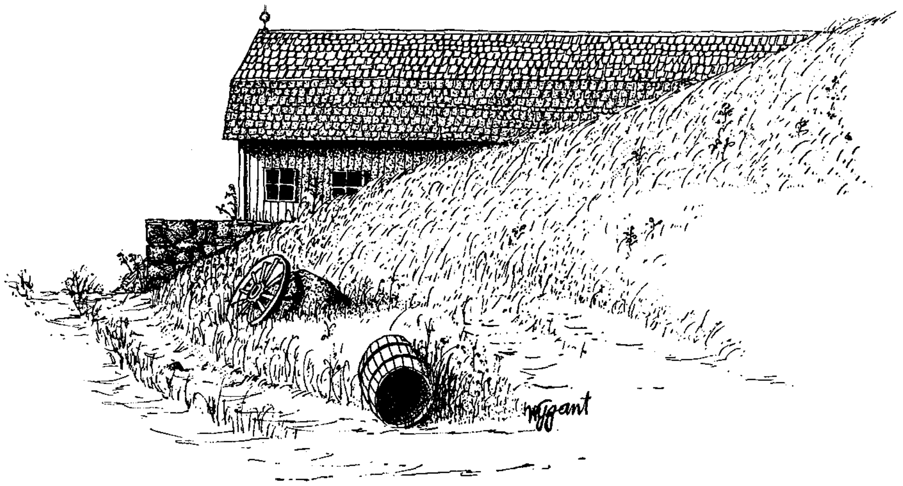
The Ruling Class (1972)—Peter Medak directs Peter Barnes' play about the English class system, with a very funnily played Mr. Magoo-shaped butler (Arthur Lowe), who is a member of the Communist Party but slavishly accepts the cruel oddities of a noble family living in a hideous eighteen-thirties castle. Peter O'Toole gives an interesting, romantic performance as a paranoid schizophrenic who thinks he's Christ and inherits the earldom in the teeth of most of the family. The film lays it on a bit thick all the way through, and deals in stereotypes, but it makes a couple of ideological points. (Bleecker St. Cinema; Oct. 23-24.)

Senso (1955)—Luchino Visconti on the Risorgimento. Farley Granger gives a wet performance in a part that Visconti wanted Marlon Brando to play, but Alida Valli has languorous splendor, and the intellectual spread of the film is very fine. In Italian. (8th St. Playhouse; Oct. 21-22.)

So Fine—This is the first film directed by the comedy writer Andrew Bergman, and it's a visual insult: crudely lighted and framed, and jumping out at you. Jack Warden is Jack Fine, a Seventh Avenue dress manufacturer in debt to the mob; his most frequent line is "Holy s---," which he delivers whenever Bergman thinks the movie needs a really big laugh. The central gimmick is that Jack's college-teacher son (Ryan O'Neal) splits a pair of jeans and stuffs see-through plastic into the cheeks, and that this turns into a fashion craze. There are potentially funny scenes, but Bergman doesn't know how to give timing and polish to his own jokes. The film's only freshness comes from the lovely, tiny Italian blonde Mariangela Melato, making her American début as a mobster's wife; she's an erotic imp. (10/12/81) (Beekman, and Criterion Theatres. . . . ¶ R.K.O. 86th St., and Loews 83rd Quad; through Oct. 15. . . . ¶ Murray Hill; through Oct. 22. . . . ¶ Olympia Quad; starting Oct. 23, tentative.)

Stripes—Bill Murray as a wreck of a hipster who has screwed up his life and is in terrible physical condition. Having nothing better to do, he enlists in the Army to get back in shape, and he cons his buddy, played by Harold Ramis, into joining up, too. The picture is just a flimsy, thrown-together service comedy about smart misfits trying to do things their own way in the Army. But it has a lot of snappy lines (the script is by Len Blum, Dan Goldberg, and Ramis), the director, Ivan Reitman, keeps things hopping (it's untidy but it doesn't lag), and the performers are a wily bunch of professional flakes. With John Candy (the big-blob charmer from the Second City revue), Warren Oates as the drill sergeant, Sean Young, and P. J. Soles. (7/13/81) (Embassy; through Oct. 15.)

The Third Man (1950)—The most famous collaboration of the director Carol Reed and the screenwriter Graham Greene has the structure of a good suspense thriller and an atmosphere of baroque, macabre decadence. The simple American, Joseph Cotten, arrives in postwar Vienna to meet an old friend, only to be told that the friend has been killed in an accident. In trying to discover the facts, Cotten learns so much about his friend that when he finally finds him alive, he wants him dead. Orson Welles's portrait of the friend, Harry Lime, is a study of corruption—evil, witty, unreachable—balanced against Trevor Howard's quietly elegant underplaying of the Army officer who teaches the American some of the uglier facts of life. There is an ambiguity about our relation to the Cotten character: he is alone against the forces of the city and, in a final devastating stroke, he is even robbed of the illusion that the girl (Alida Valli) is interested in him, yet his illusions are so commonplace that his disillusion does not strike us deeply. Greene has made him a shallow, ineffectual, well-meaning American. Robert Krasker's cinematography won the Academy Award. The zither music is by Anton Karas. (Bleecker St. Cinema; Oct. 19.)



RED ★ RIVER
CIGAR STORE

RED RIVER
RED RIVER
RIVER

NEWEST IDEA TO LIGHT UP OUR PRIVATE RED RIVER BRAND: A COLLECTION OF SMOKES AND ACCESSORIES CREATED FOR US ALONE BY ALFRED DUNHILL OF LONDON, ENGLAND.

Neiman-Marcus

DALLAS, FORT WORTH, HOUSTON, BAL HARBOUR, ATLANTA, WASHINGTON, D.C., WHITE PLAINS, N.Y., ST. LOUIS, NORTHBROOK, ILL., OAK BROOK, ILL., BEVERLY HILLS, NEWPORT BEACH, SAN DIEGO, LAS VEGAS.

THE
NEW YORKER

THE TALK OF THE TOWN

otes and Comment

MUHAMMAD ANWAR EL-SADAT will be remembered as a hero in an era of anti-heroes. He rossed, in his words, "a gulf of bad lood, violence, and massacres" to go o the house of his enemy. He welomed his enemy in his own land. Inoking the memory of the Prophet saiah, he said to his enemy, "Let us vork together until the day comes vhen they beat their swords into lowshares, and their spears into pruning hooks." He was born in a mud village. He was one of thirteen children f a poor government clerk. His upringing was Islamic, his education potty. His career was fashioned in the onformist forge of the military. Like nany educated colonials all over the vorld in his day, he became a revoluionary. Given his extremely parochial ackground, people expected that as resident of Egypt he would keep to he beaten track of Muslim chauvinsm. During his Presidency, however, e showed himself to be not only a assionate nationalist but also a true nternationalist, not only a leader of gypt but also a world statesman. Hisorians will no doubt debate the wislom of his individual actions and olicies, but they will probably grant hat Sadat was rare among modern eaders in having the capacity to look eyond the borders of his country, eyond his times, and beyond history vhile not sacrificing human concerns. When the Shah of Iran became a paiah, shunned by friends and allies, it vas Sadat who, putting friendship bove politics and personal safety, gave im a home.)

The last glimpse we ourself had of resident Sadat was when he came to ur city in August and addressed a oreign-policy association. He spoke vith his characteristic verve, briliance, courage, charm, and, above all, ptimism. "Dear friends," he said at one point, "I have launched the peace offensive, supported by the Egyptian people, with optimism and self-confidence. . . . This is the wish of the peoples of the area and the commandment we received from God Almighty. . . . We are neither discouraged nor demoralized. Soon, a new dawn will emerge and illuminate our path." Many members of the audience were lifelong experts on the Middle East and were skeptical of what he said. During the question period, they needled him, trying to get him to temper his optimism in the light of new Middle East realities: Menachem Begin's narrow victory in the June elections; the strength of the Orthodox contingent in Begin's new Cabinet; the new Israeli settlements on the West Bank. But his optimism never flagged. He said that he took heart from the latest development in Middle East politics: the coöperation of the Palestinians with the United States in the arrangement of a ceasefire in Lebanon in July. "The leadership of the Palestinians behaving responsibly—agreeing to a ceasefire with the Israelis!" he almost shouted. (He was careful not to use the term "P.L.O.") After the talk, people thronged around President Sadat, and we heard one expert say to him, "Mr. President, you are the friend of the world." Through the hubbub, the President didn't catch the remark, and it had to be repeated to him. He grinned broadly and reached out to shake hands, but the expert had been swept along by the crowd.

• •

Justice Stewart (Retired)

A FEW hours before Sandra Day O'Connor was sworn in as the hundred-and-second justice of the United States Supreme Court—and the first woman—we stopped by the chambers of her predecessor, Justice Potter Stewart, to hear some of his reflections on his quarter century on the bench. In a sunny wood-panelled suite on the south side of the Supreme Court Building (not very far from his old office), to which he moved on his retirement, in July, Justice Stewart greeted us in a blue hopsack suit, wing-tipped shoes, and a striped tie like the ones he used to wear for official Court photographs. According to the Justice, he wore the same style of tie when he won a Phi Beta Kappa key and chaired the *Daily News* at Yale College in the mid-thirties, through his years at Cambridge University, in England, and Yale Law School, and then in his home town of Cincinnati, where he served as a Republican City Council member and vice-mayor until President Eisenhower appointed him, in 1954, to the United States Court of Appeals for the Sixth Circuit; and four years later, when he moved on to Washington to sit on the Supreme Court, he was still wearing it. Slope-shouldered and tan, with a fresh haircut that accented his wide forehead and narrow brown eyes, Justice Stewart offered us a chair near a table bearing family pictures, a serpentine walking stick, and an ornate gavel, and said apologetically that he knew we'd had to run a gantlet in order to reach him that morning. "I remember when Justice Marshall was sworn in," he said. "President Lyndon Johnson was over here, and I couldn't get in the building. I said to the Secret Service man, 'I work here. I've got to be on the bench.' But he didn't care at all. His job was to protect the President of the United States, by keeping everybody out, including me." Justice Stewart laughed and, in a gravelly baritone, went on to muse about the Court that Judge O'Connor was about to join.

"There's no such thing as the Burger Court," he told us. "Nor was there such a thing as the Warren Court. The fact is that only twice in history, that I know of, has the Chief

Justice been the leader of the Court—in the days of Chief Justice John Marshall and in the days of Chief Justice Charles Evans Hughes. Each time, it was almost a coincidence that he was. Each led not because he was Chief Justice but because of his intellectual force, his personality, his professional competence, and his gift of articulate expression. Almost everybody has heard of Justice Brandeis and Justice Holmes, but who's ever heard of Chief Justice White? That's not at all to denigrate Edward White, who served from 1910 to 1921, and was, as far as I know, a fine member of the Court. In more recent years, everybody's heard of Justice Black and Justice Douglas and Justice Frankfurter, but not many people remember Chief Justice Vinson—that's only to illustrate the point."

"Is there a leader of the Court today?" we asked.

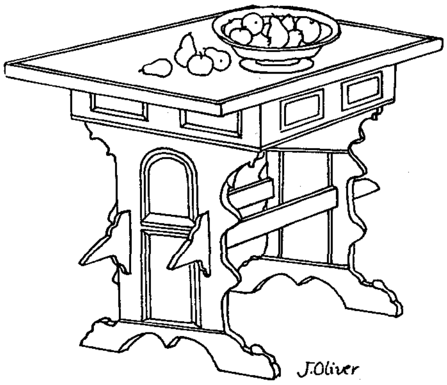
"There is always leadership in the Court," he replied. "It is simply where it is—it isn't hierarchical. There's a story about Justice McReynolds years ago which speaks to this issue of hierarchy. I'm told that he was not a very agreeable person. Those were the days when Chief Justice Charles Evans Hughes was a dominant figure, and even he had to face challenges. The Court's conference to discuss cases was then held on Saturday. Around eleven o'clock in the morning, McReynolds would say, 'Gentlemen, I'll see you Monday morning. I'm going to my place on the Eastern Shore.' Chief Justice Hughes would say, 'Justice McReynolds, I think we have only about an hour more,' and the Justice would say, 'I didn't say *you* should leave, Chief Justice. I just said that *I* was leaving.' No power on earth could keep him there if his own sense of duty didn't."

In Stewart's tenure, which began with Volume 358 of the United States Reports and will stretch through at least Volume 453, he was known as a lawyer rather than a philosopher, and as a justice whose vote could swing the outcome of Court decisions. We said we wondered if he thought these views were fair.

The Justice replied in a roundabout way that made him sound formal, shy, proud, and reflective. "It's always seemed to me that one of the duties of this Court, one of the reasons for its existence, is to produce a Court opinion in every case, for the guidance of lawyers and, ultimately, the people of the United States," he said. "While it's tempting to write a separate, original essay on a subject, I think it's important that there be a Court opinion when one can be achieved, through accommodation and compromise. This does not mean that each justice should subscribe to something he doesn't believe, and it does not mean that every justice doesn't have the right and sometimes the duty to express his own views. In recent years, justices have expressed their individual views more often; there has been less agreement with this position of mine on Court opinions. I read of myself as a swing member of the Court from the time I first got here and recurringly up to the time I retired. Of course, I don't think of myself as a swing vote. I think of myself as having decided every case the way it ought to have been decided, on the basis of the record and briefs and my understanding of the Constitution and the law. If four or more people agreed with me, fine. 'Swing' means joining somebody who's already there, and I never did that. As for my not being a philosopher, I don't think it's the job of a justice to be a philosopher. After all, we live in a republic, a representative democracy, and there are two branches of the government that are politically responsive. The judicial branch is responsible to the Constitution and the law, and I think that any judge who is influenced primarily by his own ideology or by popular opinion gets himself in trouble. Here and on the Court of Appeals, I enforced laws that I would have voted against if I'd been a legislator. It wasn't my job not to enforce them."

What did the Justice think of the bills now in Congress intended to limit the Court's jurisdiction on matters like abortion and busing?

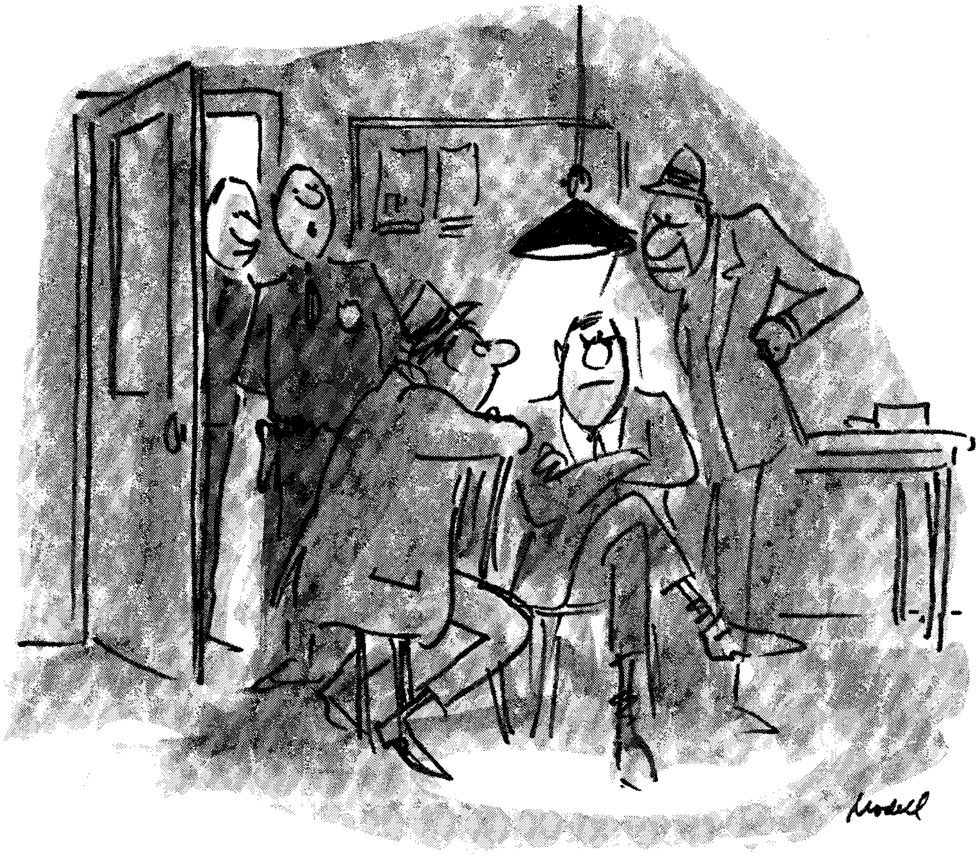
"I hope they're not enacted," he responded quickly. "There have been such bills ever since I've been here. The problem now is that they seem more likely to pass." After a pause, he continued, "I'm speaking as a citizen, of course, and my hope is based on the belief that the bills challenge the balance of power between the Court and the Congress. Some of them do present extremely difficult and tricky constitutional issues, but I'm not speaking about these issues when I express my view."



Justice Stewart's father had sat on the Ohio Supreme Court, and *his* father had also been a lawyer, but before following them into the law the future justice spent a summer as a reporter for the now defunct Cincinnati *Times-Star*, and after he finished college Henry R. Luce tempted him with "a princely offer of fifty dollars a week" to join the staff of Time, Inc. Stewart declined, but the flair for journalism that had prompted Luce's offer brightened Stewart's writing as a justice. His best-known words appeared in a 1964 ruling on obscenity, in the case of Jacobellis v. Ohio. "I shall not today attempt further to define the kinds of material I understand to be embraced within that shorthand description," he wrote, "and perhaps I could never succeed in intelligibly doing so." Then came the catchy eight-word phrase, and its coda: "But I know it when I see it, and the motion picture involved in this case is not that." We mentioned the phrase, and Stewart, stubbing out a cigarette next to four others he'd put in a desk ashtray while we talked, said, "I am, I'm afraid, famous for that phrase. I remember just writing it out in a minute at my desk one day. It wasn't labored at all. I was reminded by something I read recently of a phrase I wrote in a dissenting opinion when I was on the Court of Appeals. As I recollect, it *was* labored, but better: 'Swift justice demands more than just swiftness.' I worked that out on a bus in Cincinnati, on the way to the courthouse."

Having now left what he considers "the best job there is for an American lawyer," Justice Stewart has a new schedule in mind: more time with his family, possible assignments as an arbitrator, occasional stints by special designation as a judge in other federal courts, and lectures and law-school seminars in which he can share his judicial experience. The Justice also hopes to record for the blind. The morning we met, he'd been to a tryout, during which he read from a text on government contracts and, as a test to determine the breadth of his knowledge, a list of Latin legal terms, like *stare decisis* and *certiorari.* He thought he might pass.

The day before, Justice Stewart observed, Judge O'Connor had come by to tap his experience and ask his advice about her impending service on the Court. "I just told her that she had not only the right but the duty to be independent," he said. "She is a person of ability, conscientiousness, and diligence, and I think she will be independent. When I first came, I got a different sort of advice. We had a tradition of responding to a colleague's opinion very promptly—that you were going to join it, that you were going to dissent, or that you hadn't made up your mind. Well, I remember that there was a case in which a particular justice wrote the Court's opinion. It was a very unpleasant case, of a kind we had a good many of in those days, involving the House Committee on Un-American Activities, and the vote was five to four. I was one of the five, and I remember thinking that this first opinion wasn't very sensitive or satisfactory. So I put it in my drawer. Pretty soon, there came a dissenting opinion. I can't remember who wrote it, but it was well written. I didn't do anything. I thought, I'd like to think about this some more, so I put the dissent in my drawer, too. The next day, Justice Frankfurter, Justice Harlan, and Justice Black, each in his own characteristic way, told me that, by golly, when a justice circulates an opinion he's entitled to hear from each of his colleagues, one way or the other, within twenty-four hours. Putting an opinion in the drawer wasn't going to make my job any easier. Black said so in his kindly but hortatory way, Frankfurter in his professorial way, and Harlan like an older brother, but each one said so, and I never forgot it."



"He claims that at those points in time he was seeing 'Nicholas Nickleby.'"

• •

Remembering Picasso

LAST week, in a glassed-in office of the West Fifty-seventh Street Gallery of Sidney Janis, eighty-five-year-old art exhibitor *extraordinaire,* who was one of Pablo Picasso's first American friends, and who helped bring Picasso's "Guernica" to this country from France in 1939, Carroll Janis, the younger of Sidney's two sons, fortyish-looking, wearing bluejeans, tan running shoes, and a tan velour sweater over a pink tennis shirt, was sitting on a corner of a desk talking on the telephone about arrangements for the gallery's opening, on October 25th—the hundredth anniversary of Picasso's birth—of an exhibition of two hundred and fifty photographs, all by David Douglas Duncan, of Pablo Picasso. In the gallery's four exhibition rooms, the white-painted walls were blank. On the floors, carpeted in beige, were rows and rows of photographs, mostly in black and white, measuring ten or twelve inches by fifteen, and mounted on ragboard. Standing upright in a corner was a big photograph, in color, about forty inches by sixty; a mounted dye transfer on a thick panel, it showed Picasso in 1962, from the rear, seated in a chair in the large salon of his château at Vauvenargues, the room bare of usual furniture but with a couple of unframed Picassos on easels and one in the fireplace.

Duncan, wearing a blue-and-red checked sports shirt open at the collar, brown corduroy pants, brown socks, and no shoes, was tiptoeing among his photographs, rearranging them, studying them, straightening them, getting them ready for the walls. He picked up one showing Picasso and his second wife, Jacqueline, eating at their kitchen table and laid it beside a photograph of Picasso kidding around as he embraced his wife. Duncan, a Midwesterner who has lived for many years in the South of France, near where Picasso lived, looked the same as he has for decades: deeply tanned, thin, boyish, talkative, exuberant, and eager, as always, to share some of his endless enthusiasm for Picasso as both man and artist, which had led him to bring out four books of photographs of Picasso—"The Private World of Pablo Picasso" (1958), "Picasso's Picassos" (1961), "Goodbye Picasso" (1974), and "Viva Picasso" (1980).

An elevator door opened. Into the gallery stepped Paloma Picasso Lopez Sanchez, the thirty-one-year-old daughter of the artist, who is a jewelry designer now working in New York City. Trim, attractive, energetic, with straight black hair hanging almost to her earlobes, Mrs. Lopez Sanchez is about an inch taller than her five-foot-two father. Except for a red wool French beret with metal grommets, she was all in Saint-Laurent—navy-blue leather jacket, straight skirt of navy with white pinstripes, red-white-and-blue silk print blouse with a bow at the collar, red leather belt, black stockings, navy leather pumps trimmed with red around the instep. She also wore dark-tinted Italian glasses and a single piece of jewelry, of her own design—a gold ring set with rubelite and amethyst. She glanced at the photographs spread out on the floor and then, with a pleased smile, embraced Duncan, who grinned at her with unrestrained approval.

"This is what I wanted you to see," Duncan said. "This is our birthday present to your pop." He led her closer to the photographs on the floor. "This is not really an exhibition of photographs," he said. "The work of art here is your father."

She gave a little laugh. "Dave, it is very impressive," she said. "Very impressive." She looked up at him with large, Picasso-duplicate brown eyes.

Duncan looked as though he had just been presented with a dozen Picassos. "And Sidney Janis is not charging one dime to get in here," he said. "This is going to be a *celebration*."

Mrs. Lopez Sanchez carefully walked along a row and looked down at a photograph of a spectacularly beautiful little black-haired girl sitting with Picasso in a café and eating an ice-cream cone. "He was always buying me ice cream," she said.

"Paloma, you know your English is astonishing," Duncan said. "Extraordinary. Perfect."

"I can do the British accent if I want to, but it's pretentious," she said seriously.

"Do you remember where that photograph was taken?" Duncan asked.

"Café des Belges, Juan-les-Pins," she said. "It was 1957."

"What a memory!" Duncan said. "You have the same memory as your pop."

"I remember it because my brother Claude and I spent so much time looking up at the Sputnik," she said.

Carroll Janis ambled over and was introduced. "It's all starting to shape up," he said.

"There are so many here I've never seen before," Mrs. Lopez Sanchez said.

"I had such an opportunity," Duncan said. "Nobody was ever self-conscious in front of the camera."

"This picture," Mrs. Lopez Sanchez said, going over to one of the few photographs in color. "This one wearing the Indian war bonnet."

"Gary Cooper brought him that," Duncan said, with delight. He pointed to the photograph of Picasso-mugging-as-Indian-chief. "Remember when he grabbed that bull's tail that someone had given him and put it on as the Indian's hair?" he asked, with further delight. "He was the greatest mime of them all."

"I would be sitting with him, and suddenly he would put on a funny hat or a plastic nose," Mrs. Lopez Sanchez said. "They were always sending him things."

"Every day was Christmas," Duncan said.

They walked slowly and carefully between the rows of photographs.

"Here I am making faces out of leaves," she said. "He was always working on the dinner table. When I came, he would say, 'It's O.K. Stay. But don't open your mouth.' I always had a second breakfast with my father. His breakfast was always the same: dry toast and Caro, a coffee without caffeine. He was homeopathic. He was careful with foods."

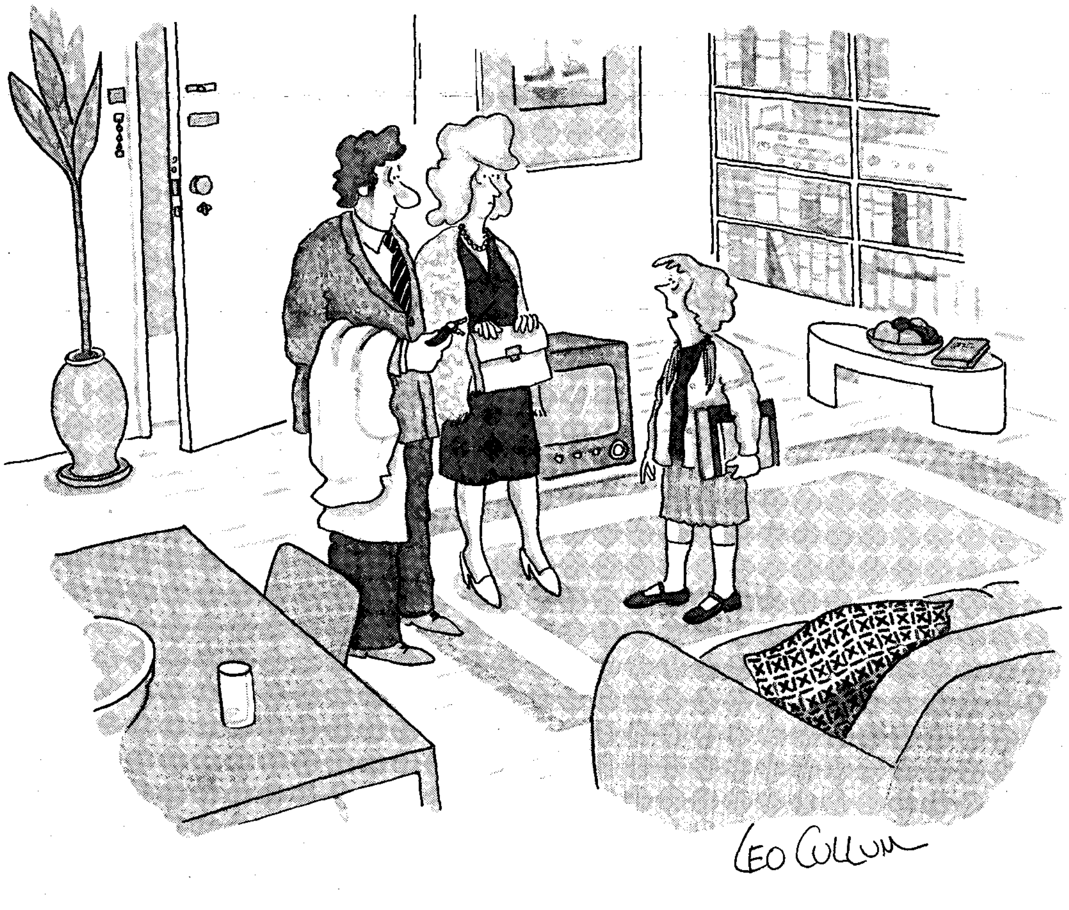
"He never drank anything alcoholic," Duncan said.

"I liked the big vicuña quilt he had on his bed, summer and winter," she said. "And his moccasins, with the fur inside. I'd walk in his shoes."

They looked at photographs taken at the beach. "A driver would take us all to the beach," she said. "My father never learned to drive a car. He would say that when he was poor he couldn't afford a car and then when he was rich he could afford a driver, so he never drove himself. We'd stay at the beach till five. We'd take pedal boats out."

"And here he's permitting himself to be sketched by one of those beach artists," Duncan said. "They never left him alone."

"He used to go to that



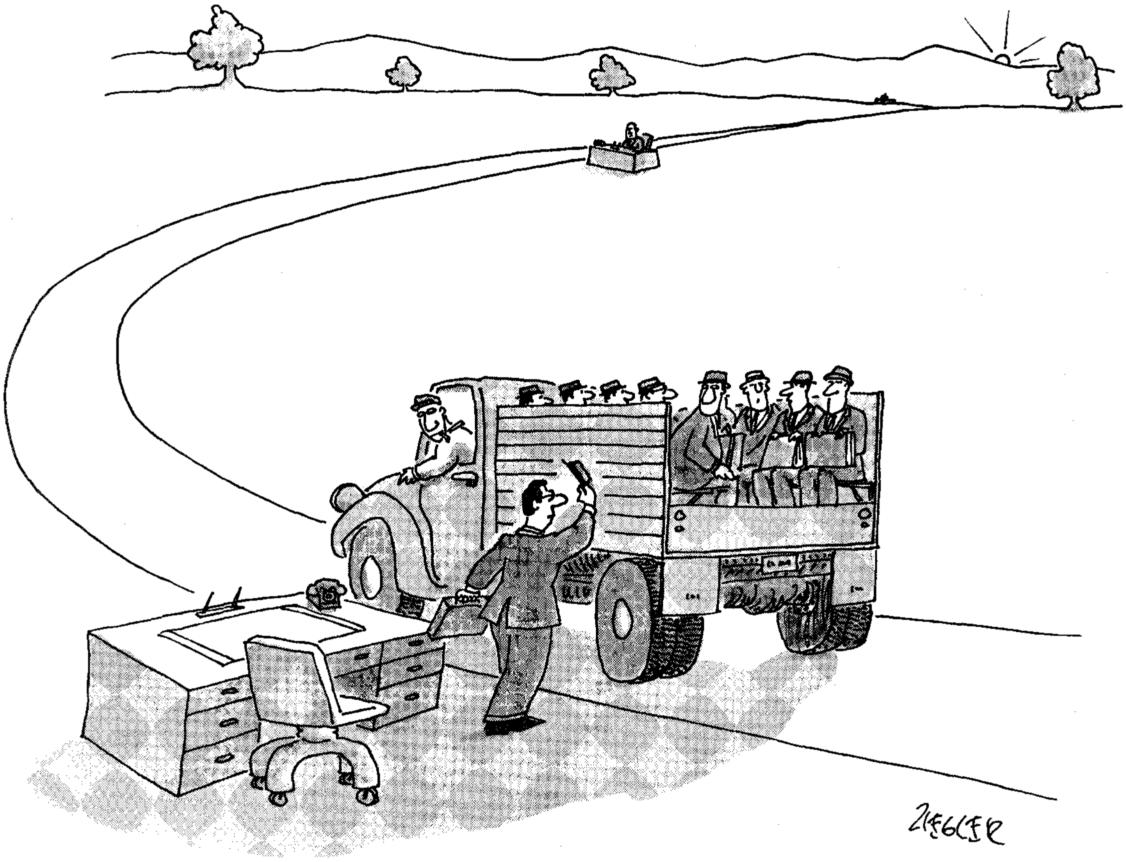
"Todd wouldn't go to bed on time, Jenny wouldn't sleep without a light on, and Tom Snyder was very, very abrasive."

beach, La Garoupe, for years before it became popular," she said. "One day, I read a book that said that my father and the Gerald Murphys and Hemingway and Chanel started going to that beach in the summer. Before that, nobody ever went there in the summer. It was too hot. They went to Deauville. Now La Garoupe is too crowded."

They looked at photographs of Picasso and his children with a goat.

"Esmeralda," Duncan said.

"I don't know how it arrived," she said. "One day, a *bull* arrived—a big fighting bull. He said, 'I don't want it here.' We sent it back." Pointing to a picture of a large Boxer lying on marble steps at the front door of Picasso's house, she said, "Ian! I was sort of raised by this dog. I called him my milk brother."



"He put that dog in many paintings," Duncan said. "Do you have this one?" He indicated—in a photograph—a painting of a girl jumping rope.

"Yes," she said. "When we divided the paintings, I chose this rope-jumping painting of me, and the rope-jumping sculpture of me cast in bronze. I love it. We divided the paintings among us. I think we're six: Jacqueline, then Maya, Claude, and me—we're the children—and Marina and Bernard, the grandchildren. And the French government. It took twenty-five per cent of everything." She pointed to a photograph showing a Picasso bronze sculpture of a baboon. "That is the one he made of Claude's cars," she said, laughing. "Claude's two plastic cars. My father made it so fast. He stuck the cars together to make the head. He put on a broken spring of a toy to make the tail. He made ears of the broken handles of two coffee mugs. Then he sent it all off to be cast in bronze. My brother was furious, because his toys were taken away from him."

"You can see the cars," Duncan said, outlining them with a forefinger, as Carroll Janis bent closer to see the sculpture. "The top of the baboon's head, and the bottom."

"I never knew about that," Janis said. "Toy cars," he said. "Sculptured in bronze."

"My brother has it now," Mrs. Lopez Sanchez said. "He loves it."

"The man had a perfect boxer's stance," Duncan said as she turned her attention to a photograph of Picasso pretending to box. "He was in constant motion. And here's how pure his vision was." Duncan was now pointing to a photograph of a painting of Jacqueline. "He made at least thirteen great portraits of Jacqueline, all dedicated to her. She has all of them. And there's another one. On a thin sheet of steel. He painted her profile on it and then cut it out as a sculpture. In this photograph, it's very late at night. Picasso and Jacqueline are sitting here, with the profile in metal of Jacqueline illuminated in the background."

"Did she come to the exhibition last year at the Museum of Modern Art?" Carroll Janis asked.

"Without anyone's knowing about it," Duncan said. "The week before the show closed, she came here, and we went every day."

"There's *your* dog!" Mrs. Lopez Sanchez said to Duncan.

"Do you remember Lump?" he asked as they looked at a photograph that showed Picasso, a small dachshund nearby, making one of his plates with a representation of the dog on it.

"I liked that dog," she said.

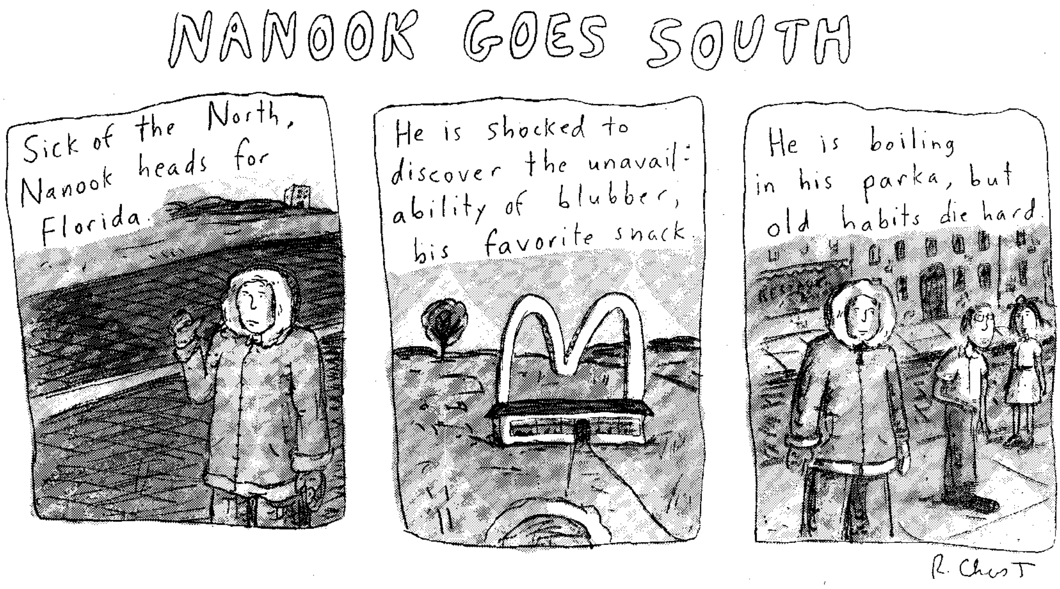
"That's the day he asked me, 'Does Lump have his own plate?' " Duncan said. "I said yes. So he asked me, 'Does he have a plate with his *name* on it?' I said, 'He can't read.' So your father said, 'How do you know?' And he made that plate for him."

"Here I am, when I was seven, at the dinner table again with my father," Mrs. Lopez Sanchez said, picking up one photograph. "He was making a linogravure with a gouging knife. And I was drawing at the same time. With crayons."

Dinner

AT the Fourth Annual Crab and Beer Festival, sponsored by the Village Visiting Neighbors (a group that organizes volunteers to visit homebound elderly people), and held recently at Our Lady of Pompeii Church, at the intersection of Bleecker and Carmine Streets:

Outside: Evening, Sixth Avenue


NANOOK GOES SOUTH
Sick of the North, Nanook heads for Florida.
He is shocked to discover the unavailability of blubber, his favorite snack.
He is boiling in his parka, but old habits die hard.
R. Chast

near Bleecker. A black man peddled wallets. “For the next hour, I’m only going to sell to church people,” he said. “I only want church people. That’s the way I’m feeling. If you’re not a church person, you can’t buy nothing. I’m serious, now. Not for the next hour. *Nothing!* Ambassador wallets. Specialty items. Genuine leather. Not selling *anything* to atheists. Church people only. If you don’t know your church, don’t stop.”

A woman, well-dressed, showing jewelry, approached his display on the sidewalk.

“You go to church, lady?” he asked.

She said she did.

“You don’t look like it,” he told her. “You got too much gold. You can’t buy nothing.”

Inside: A large room in the basement of the church. A sign on the wall: “Occupancy by More Than 1100 Persons Is Dangerous and Unlawful.” Carnival mood. Orange-and-blue plastic pennants strung overhead, like those at a service station. Tables lined in rows. Pages of the *Times* covering tables. (“5TH NO-HITTER FOR RYAN.” “PRIMARY VOTING IN MAJOR RACES POSTPONED AS SUPREME COURT, 7-0, REJECTS CITY APPEAL.” “JIM TAYLOR—HAPPY BIRTHDAY, LOVE MARY LOU—ADVT.”)

Part of a policy handout, “To Crab Fest Waiters—1981”:

> After a party has sat down, go to counter and get:
> (1) bowl of salad
> (2) plate of bread
> (3) bowl of hot butter
> (4) crabs—served on paper plates found on counter
>
> Ask party what they want to drink (beer or soda) and get drinks from bar area.
>
> Ask party if they want AND BRING *ONLY* IF THEY WANT:
> lemon—available at bread table
> cocktail sauce—available at bread table
> Second helpings: Naturally, people get as much as they ask for.

Men and women serving wore white plastic aprons over their street clothes, and big plastic-covered white cards on which their names were written in letters three inches high. Some of the names were Lucille, Linda, Marcia, Bob, Tom, Carmella, Jean, Fran, John, Sheila, Mariann, George, Carol, Janet, Iris, Karen, Beth, Corey, Joyce, and Annette. Most of the people serving were young.

A tall woman with gray hair was cutting bread. Her name was Marion.

A man in a brown suit worked the room. On each lapel he wore a button bearing a political slogan. He shook hands and distributed leaflets. The leaflets had a date at the top. Under the date was printed:

H.I.&T. Society
Community Chest
7 to 11 pm — Cocktail Party and Dance — 7 to 11 pm
plus *A Social Forum* 5–7 pm
THE Moral Majority
Should Citizens
Oppose it? Support it? Compromise?
or Outsmart it?

The leaflet gave an address, and directions to it by train, under which were the words “A $4 check for any of the following groups and $1 at the gate.” Twelve groups were listed. The Village Visiting Neighbors was among them.

A little while later, a woman at a microphone made an announcement. She said that someone was handing out leaflets advertising a cocktail party which had on them the name of the Village Visiting Neighbors. The V.V.N. had nothing to do with it, she said, and, in fact, this was the first they had heard of it.

By that time, the man in the brown suit had gone.

Meanwhile, at a table near the door, three large, friendly women ate crabs and salad, drank beer, and planned a dinner with leftover crabs.

“You buy the extra crabs,” one of them said. “I’ll make the sauce.”

“I’ll get the pasta,” a second one said.

“At Balducci’s,” said the third.

The first woman said, “Good. Get the thin linguine. And some fresh basil.”

A man joining friends said, “Who’s going to get me a beer?”

“Your waitress.”

“Where is she?” he said. “Introduce me.”

Yvonne Morrow, a member of the board of directors of the V.V.N., speaking to a man eating crabs: “Last year, we had about four bushels of crabs left over, and we took them to the fish store Friday night after the dinner and left them there with a note attached that said, ‘Sell these for whatever they’re worth, and if you feel like making a donation to the Village Visiting Neighbors, then fine.’ Well, we have a character in the neighborhood, his name is Louis, and he was walking around Friday night—or early Saturday morning, I guess—and he came across the crates stacked in front of the fish store, and he opened one up. He saw what they were, and for some reason—who knows why he did it?—he brought them all back to the church and let them loose from the crates. The crabs crawled up and down Carmine Street, stopping traffic. Saturday morning, the priest was out on the steps with a broom sweeping them away. They were trying to get into the church.”

LA VIE PARISIENNE

To All Tenants: The intolerable and discordant sounds echoing at all hours throughout the building have been narrowed down to five apartments, thanks to the patient efforts of M. and Mme. Joseph Carlingue, who took turns listening at doors. So that the Nuisance Committee can complete its dossier before the next General Meeting, please state if you are the Edith Piaf, the two barking poodles, the military side drum, the electric typewriter, or the Twilight of the Gods.

•

Your signature on a petition to spare the life of a thousand mice in the Thirteenth Arrondissement will bring hope and comfort to M. and Mme. Lucien Reniflard, who raised the mice from infants. It will contribute to the salubrity of the quarter, since science has proved that mice eat carbon dioxide and radiate oxygen. The Reniflard Mouse Movement is nonracial and nonpolitical. Many TV personalities and first-class chefs are lending their support.

•

Republic of France
Public Treasury
Toothbrush Tax Form

Failure to answer all questions can result in seizure.

(1) Do you own or rent the toothbrush?

(2) Is toothbrush made of velvet? Plaited straw? Italian marble? (Be precise.)

(3) Was inheritance duty paid on toothbrush?

(4) Was toothbrush bought in Common Market country before or after 1963? (Answer yes or no.)

(5) Are you paying by check, postal order, credit card, or cash? (Send nothing.)

(6) Do you own, rent, or lease a yacht?

Failure to file form, with appropriate payment, before ____________ , 19____ , will result in seizure of ________ . If one or more ________ was purchased in ____________ , the first may be included in adjustment for two. Do not fold toothbrush. Make postal order out to (5). See Criminal Code, Section 894, Article 2269553.

Remember to write on back of check:

(A) Father's maiden name.

(B) Mother's first name after marriage.

Penalty for false declaration can result in SEIZURE OF TWO OR MORE PARENTS. The last date will be final.

•

A Warning: If you break the chain, you must be prepared to face the consequences, which are often very sad. Mme. Clémentine B. of Clermont-Ferrand broke the chain in March, 1975. Soon after, she received the unfortunate punishment of having her only husband receive a subpoena from the Minister for Weights and Measures.

•

Dear Friend:

We think you remember the party of agricultural engineers from Tiflis who had run out of money after getting on the wrong train in Nice after attending the Social Mutton Exporters' Peace Congress. You were kind enough to give us your address, but when we (2 out of the original party of 23) got home, after many adventures, we took a vote and decided it would be an insult to pay you back in debased Western currency. We send you instead an album of original watercolors of the Collective Caracul Center, which we both signed (first page, upper right). Please pardon the mixup: on page 15 is the watercolor likeness of our computer, and on page 78 is the portrait of our prize-winning ewe, Glory of Ordzhonikidze. Here's hoping things look better for you and the rest of humanity soon.

The Two Engineers

R. MacMillan

•

We are sorry to learn that you don't know what to do with the case of sample suet-pudding mix, and we are now sending you five hundred copies of a guidebook to central Aberdeen. Perhaps you can place them with appropriate Paris bookshops? Please feel free to keep one of the books for yourself. Thank you for your coöperation.

•

Personal Invitation

The Countess of Décrépissage and Mme. Solange Cachot-Colite have the honor of inviting you to a COSTUME PARTY for the launching of the new line of Glomus Tile and Linoleum Floor Wax. Time: Saturday, five o'clock in the morning. Place: Immigrant Workers' Hostel, Chaume-les-Balais. In keeping with the spirit of the entertainment, garbage trucks will collect guests from any point in Paris. Fancy dress strictly obligatory.

Please check and return: I shall attend dressed as (1) a floor mop, (2) a steel-wool pad, (3) a flask of liquid detergent, (4) other. I wish to be collected by a garbage truck: (1) Yes, (2) No, (3) Other.

Fraudulent use of personal invitation will incur a heavy fine, up to but not exceeding four times the value of the entertainment proposed. (Law of 22 July 1874).

•

Trudi is our youngest. We're putting her on a charter flight that lands in Norway. (See attached schedule.) She's pretty resourceful for a sixteen-year-old, so you don't really have to meet her, though it would be a good way of getting acquainted. I think you'll find her refreshingly candid and outspoken. She's willing to help around the house, once she has seen the purpose of the task. What she really wants is to spend the summer working on the creative side of someplace like Yves Saint Laurent or Christian Dior. She wouldn't mind starting as a salesperson, just to get the feel of things. You won't have anything like the trouble with Trudi that you had with Cressida, Ralph, and Bunny. Kids are off drugs now, except—but we'd just as soon let Trudi tell you.

—Mavis Gallant

SOMEBODY'S DEATH

“Comrade Dovlatov, do you have a black suit?” asked the editor, his brow furrowed with displeasure. Clearly he felt awkward asking a co-worker on *Soviet Estonia* such a touchy question. The editor had a beige-colored baby face, a thick waist, and a childlike name—Turonok.

“No,” I replied, “I have on a pullover.”

“I don't mean now. Do you have one at home?”

“As a matter of fact,” I said, “I don't have any suits whatsoever.”

I could have added that I didn't have anything remotely resembling a house, a residence, or an address, either—that I was renting a room God knows where.

“Then how can you go to the theatre?”

I could have said that I didn't go to the theatre. But my review of the play “Girl Without a Dowry” had just appeared in the paper. I had based my review on Dima Sher's description, and it had been praised for its polemical content.

“Let's get to the point,” said Turonok in a weary voice. “Ilves has passed away.”

Long years as a habitual liar made me pull a grief-stricken face.

“Did you know him?” asked the editor.

“No,” I replied.

“Ilves was the director of the TV station. His funeral is a serious undertaking. Do you get my point?”

“Perfectly.”

“Someone has to attend from our editorial office, and we had originally intended to send Shablinsky.”

“Good idea,” I said. “Mishka is always doing hack work for TV.”

Turonok frowned. “Mikhail Borisovich is busy. He's on assignment to Saaremaa Island. Klensky is out of the question. We need someone with an imposing appearance. And Busha is off on a drunk, et cetera. So you've been elected. No funny business, please. You'll have to say a few brief, affectionate words. What's essential is that you—well, just act as if you were well acquainted with the deceased.”

“Do I really have an imposing appearance?”

“You're tall,” said Turonok condescendingly.

“Henrik Frantsevich,” I said, “I don't like this. It smells like a charade. I didn't know Ilves, and I don't want to be a fake mourner. Why don't you send Shablinsky? And if need be, *I'll* take the Saaremaa assignment.”

“That's out of the question. You don't work on the sensitive assignments.”

“No one gives them to me, so I don't do them.”

“You were given something to do on the Germans, but you refused.”

“I think that they should be allowed to leave.”

“You're naïve. And that's putting it mildly.”

“What do you mean? There are more Germans in the Soviet Union than Abakhazians, but they don't even have autonomy.”

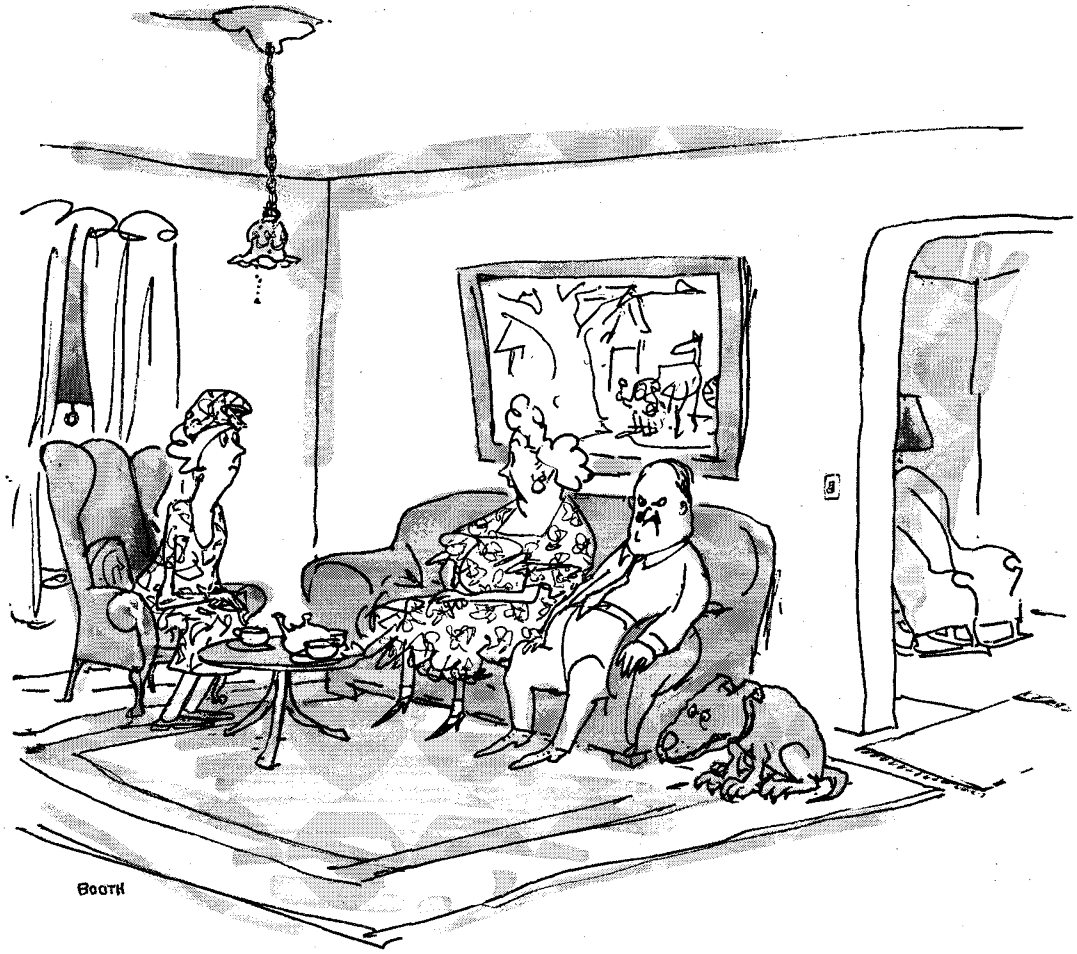
“But what kind of Germans are they? Third-generation colonists! They've long since become Estonians. In terms of language, culture, and intellectual outlook, they're typical Estonians. Their fathers and grandfathers lived in Estonia—”

“Boria Roitblatt's grandfather lived in Estonia, too. And so did his father. But Boria remains a Jew nonetheless. And can't find a job, either.”

“You know, Dovlatov, it's really impossible to talk with you. You have something of the demagogue about you. We gave you a job, met you halfway. We thought you'd wise up. Act more like a solid citizen.”

“I do my work—I write.”

“And not badly, either. Yurna himself recently quoted something you wrote: ‘A constructive idea has been lost in the chaos of pure experiment.’ But your writing isn't the issue here. It's your apolitical attitude, your infantilism. There's



“While we were in Westchester—on a whim, mind you—Harold and I turned in to a drive-in movie and saw ‘Honky Tonk Freeway.’ It ruined our August.”

the constant fear that you'll cause some problem. You make three hundred and fifty rubles a month. You're well liked, people love your sense of humor and have a high regard for your writing. But when will we get a return on our investment? Why do I have to waste time on these silly conversations? I'm asking you once and for all to take Shablinsky's place. He's lending you his jacket for the occasion. Try it on—it's over there on the hanger."

I tried it on. "Well, what about the lapels?" I said. "I should have the Order of the Red Banner right here—"

"Anything you say," said the editor. "Now go."

I DETEST graveside ceremonies. Not because there's a death involved; I've never had to bury anyone I cared for, and nobody else means anything to me. But when somebody's death serves as the background, any kind of activity seems immoral. I hate funerals for their aura of magnificent and earnest sorrow. For the tears shed by outsiders, people unconnected with the deceased. For the suppressed feeling of joy: "It's not me who died but someone else." I hate the concealed eagerness for the drinking bout to follow. I hate the immoderate praise for the deceased. (I've always felt like shouting, "The hell with him. Show more concern for the living—i.e., for me.")

All the same, I had to replace Shablinsky, take part in the funeral ceremonies, and mourn and play the hypocrite. I called up the TV station.

"Who's in charge of the Ilves funeral ceremonies?"

"Ilves himself."

I nearly fell off my chair.

"Rando Ilves, the son of the deceased. And the committee."

I called the committee.

Someone with a Baltic accent answered. "Are you a relative of the deceased?"

"A colleague."

"In television?"

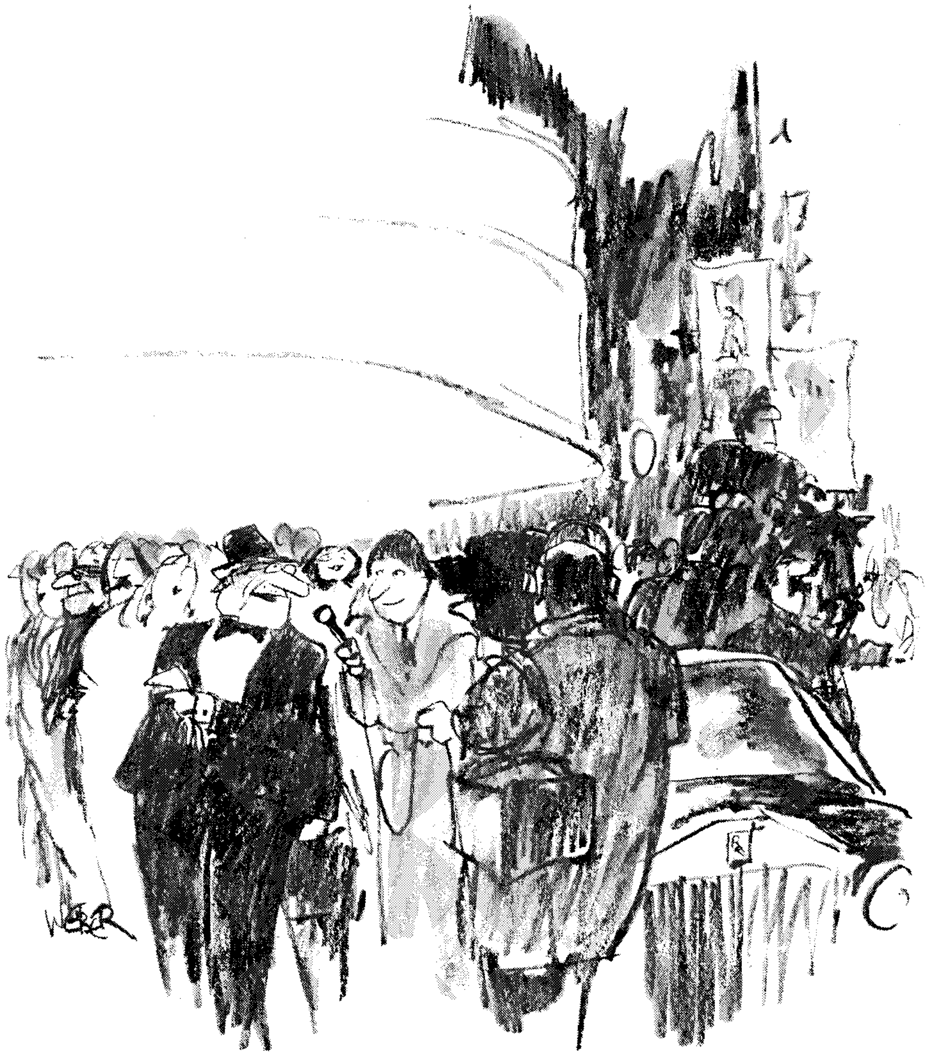
"Yes."

"Are you Shablinsky?"

I was about to say yes, but said instead, "Shablinsky's away on assignment. I've been asked to take his place."

"We're expecting you. Third floor. Room Twelve."

"I'm on my way."



"Although public life has its rewards, Ted, the time I cherish most is the time I spend with my family."

• •

Room Twelve was crowded with people wearing armbands. I didn't see anyone I knew. Shablinsky's jacket kept the shape of its owner; it was tight, and constricted my movements. I felt awkward—a dead whale in a swimming pool, a horse in a dog kennel. . . .

I paused for a moment to jot down these metaphors.

The woman behind the desk called out to me, "Are you Shablinsky?"

"Not exactly."

"But Shablinsky is the person we're expecting from *Soviet Estonia*."

"He's away on assignment. I've been asked to replace him."

"Good. Is the text of your speech ready?"

"The text? I was thinking along the lines of . . . an impassioned improvisation."

"Here's the situation: the text has to be approved in advance."

"Can I bring it tomorrow?"

"Don't worry about it. Here's what Shablinsky wrote."

"Great," I said. "Thanks."

I was handed two sheets of onionskin: "Comrades! How I envy Ilves! Yes, yes, don't be surprised. I'm overcome with the greenest of envy. What a full life he had! What inspiring summits he reached! How enviable the glory of a dreamer and a fighter!" This was followed by an enumeration of his achievements and then the finale: "Sleep, Kalya Ilves! You seldom got a good night's sleep—so sleep!"

To give such a speech was out of the question. On paper I can write anything required. But to say it out loud, in front of people . . .

I turned to the woman behind the desk. "I'd like to add a little something of my own . . . change one or two minor things. I'm not so emotional."

"You'll have to leave the substance

of it intact. It's been officially approved."

"Of course."

"Copy down what's there."

I copied it.

"There shouldn't be any ad-libbing."

"You know," I said, "my libbing is better than his libbing."

"What?" the woman asked.

"Never mind," I said. "Everything will be O.K."

NOW for a few words about Shablinsky. His father had been sent away to the camps. His uncle, a professor, is mentioned in Nadezhda Mandelstam's memoirs—almost the only person she speaks of sympathetically.

Misha Shablinsky grew up in a dreary camp settlement. He was taught arithmetic and Russian by the greatest minds of Soviet science—who were wearing prison gray. Thus his conception of life took shape. He grew up sound and sensible. He had no faith in words and was a man of action. He read a lot. A love for poetry and technology took root in him. Not having a diploma, he worked as an engineer. Then he entered the university. Became an industrial journalist. Currently he's aiming for a blend of poetry and technology.

Misha was ready to do anything to achieve his goals. He left no stone unturned. His goals grew hazier and hazier. Life turned into the attainment of the means rather than the end. The choice between good and evil became the choice between success and failure. His busy way of life cramped his spiritual growth. When we met, he was a typical journalist—schizoid and cynical. Henry Ford came up with a great definition of journalists when he said, "An honest reporter sells himself just once." Nevertheless, I consider that statement idealistic. Journalism has its own bazaar, with its flea markets and thrift shops, its secondhand goods.

On the one hand, there's life—beautiful, tormenting, tragic. And on the other, there's work, which pays the bills. Work requires the creation of another kind of life—neat, harmonious, and devoid of the tragic—on paper.

A journalist sits and writes, "It was 1919, a year full of menace."

He tears himself away for a moment and shouts to his repulsive wife, "Garik Lerner promised me three jars of instant coffee!"

THE ART OF CRUEL COLORS

At the touch of a match, the neighbor's raked
pile of varicolored leaves goes up effortlessly
in a draft of smoke . . . the hoarfrost sparks
across the marbled walk, along the scaling-ladder
vines, which turn the red bricks black. Still,
the neighborhood holds its place, but the sky
has changed from saffron to a flamy pale blue . . .
Can we say the eye offends less cruelly now
that the summer's blossoms are blown? Years ago,
my mother's old German gardener took an axe
to all her prize Tziganes one quiet Sunday
in the middle of June, to hack out some memory
he'd found embedded in that bloodshot rose he'd
plotted all his life to breed . . . and all through
the evening those awful blossoms lay, still throbbing,
on the darkening lawn—as though the petals
themselves contained some color we, too, feared.

—Sherod Santos

• •

He writes on. "The builders of a new life march forward in broad columns."

His wife calls out from the kitchen, "What, they haven't thrown Lerner in jail yet?"

But the pen glides on. Something like "Yet another secret is torn from nature." Or "There's no scent of gillyflowers in Amsterdam."

The life of a reporter is full of the things that make life splendid for any worthy man.

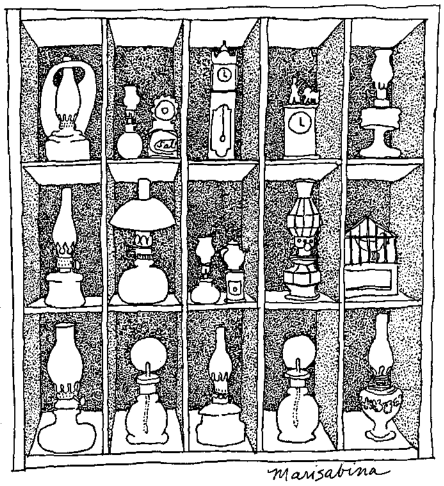
Sincerity? The reporter sincerely affirms the opposite of what he thinks.

Creativity? The reporter creates endlessly, purveying wishes as realities.

Love? The reporter loves tenderly what isn't worth loving.

But we've strayed from the point.

I LEFT the TV station and went to Marina's. For an entire year we had been having something on the order of an intellectual affair, with both hostile and lewd overtones.



Marina worked in our newspaper's production department. Before and after work she manifested the skepticism and crude directness of a forty-year-old unmarried woman. At one time she had been Shablinsky's girlfriend—like all the other women who worked in our editorial office. Without exception, they gave in to his importunities sooner or later. It took me a long time to understand the secret of his success. Shablinsky was victorious because his demands were totally unambiguous. For example, he once said to an apprentice from Lithuania, whom he hardly knew, "I love you. And even the threat of gonorrhea won't stop me."

Once, I said to him, "Mishka, I'm not a prude. But you're sleeping with four women. New Year's Eve is coming up. You can't take out all four of them."

"Why not?" Shablinsky asked.

"There'll be a terrible scene."

"Very possibly," he replied thoughtfully.

"So what will you do?"

Shablinsky thought for a moment, sighed, and then said, "If only you knew what a serious problem this is."

He broke up with Marina when he took it into his head to get married. Marina would not make a suitable wife. She was not only forty but a smoker and an intellectual. Misha was looking for the traditional Jewish marriageable type—a virgin with housewifely inclinations. Someone introduced him to just the right girl.

Sweet Rozochka, with down on her upper lip, but she reads, knows what's going on. Her papa's in business.

And so Shablinsky broke up with Marina. And that's when I turned up—thoughtful, polite, honest. It was as if she were seeing me for the first time.

My virtues have an interesting peculiarity. They blossom and become noticeable only when contrasted with some sort of ugliness. That's why jilted women like me.

At first she could only talk about Shablinsky.

"You know, he really did love me—in his own way. Once, I accused him: 'You don't love me!' What do you think he did? He picked up my clothes and my bag and hung them up."

"Where?" I asked.

"Don't play dumb. It happened at night. During a very intimate moment. I said, 'You don't love me.' And Mishka picked up my clothes and bag and hung them—on his you-know-what. To prove how virile he was. And how much he loved me."

And so from the TV station I went to Marina's. She lived in a district of newly constructed apartments populated by her colleagues. You get off the bus—and there you see an empty plaza, a huge building, and a co-worker in every window.

I went up to the fourth floor and rang the bell. Then I remembered I was wearing Shablinsky's jacket. The door flew open. Marina stared at me in astonishment. Perhaps she thought I had killed Shablinsky in a jealous rage and then stolen his jacket.

(Women have an almost superhuman memory for clothes. My wife will say of someone, "You do *too* know him. And very well. That unpleasant fellow with the black shoes and brown laces.")

A decent man always runs into trouble in his relations with women. And I—am a decent man. I say this without the least embarrassment, because it's nothing to be proud of. People expect a decent man to behave accordingly. They make demands. Day after day he must bear the tormenting burden of nobility, intelligence, diligence, conscience, and wit. And then he's thrown over for some bastard. And this bastard is then regaled with funny stories about the tedious virtues of his decent predecessor.

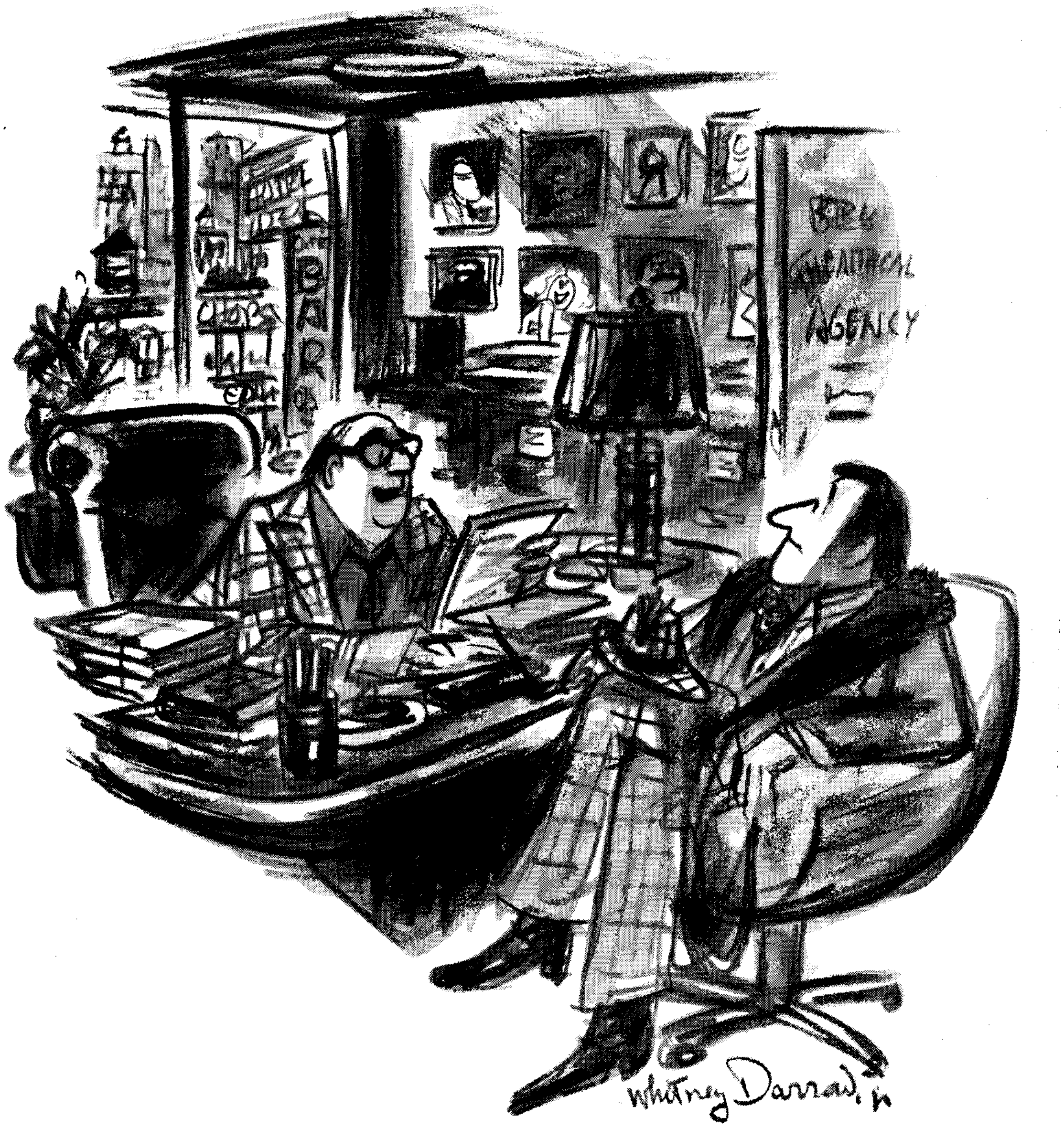
Women (on the whole—there are, of course, exceptions) like only bastards. However, not everyone is capable of being a bastard. I once knew a speculator in foreign currency, nicknamed Shark. At his dacha he used to beat his wife with a spade handle. He made a gift of her imported shampoo to his mistress. He killed their cat. Once in his life he made her a liverwurst sandwich. She cried all night from gratefulness and love. For nine years she sent canned goods to him in prison in Mordovia. And waited for him to come home.

Who needs a decent man? That's why I'm wearing someone else's jacket.

"What's going on?" said Marina, evidently seeing the masquerade as some sort of sexual outrage, some insulting misappropriation of feelings.

"It's Mishka's jacket," I said. "I'm borrowing it for a while, to look respectable."

"Are you making me a proposi-



"Here's one that hasn't been done. How about a one-man show as Calvin Coolidge?"

• •

tion?" (Humor mixed with malice.)

"If I were a serious person, I'd do it without beating around the bush."

"I'm deeply moved."

"I have to speak at a funeral. Ilves has died."

"Ilves? From the TV station? What a nightmare. Have you eaten?"

"I don't remember. I've never seen Ilves face to face."

"I've got some bouillon and *pirozhki*, and a duck."

"Sounds good. Should I go get some booze?"

"I've got some. There's a little left over."

I know these cultured homes. Icons, samovars, Nefertitis, important-looking skulls, piles of books—all the latest ones—and some vodka that's left over. Always "left over." Where did it come from? Did someone bring it? And not finish it? Did he get involved in something more important?

I have no right to be jealous. I've got a wife, alimony to pay (a long story that has no place here).

"Where did you get the vodka?" I asked. "Who was here?" I wasn't jealous—it was all the same to me. We were just playing our usual game.

"Tolik dropped by. He was depressed."

Ivaneev, the writer. An elastic name, glasses, an insane giggle. I'd seen a volume of his poems. It was called either "The Hypotenuse of Good" or "Bisector of the Heart." Blank verse. Or perhaps I'm mistaken. Here are some typical lines:

We walked side by side
like two tears,
And could not come
together.

And farther down on the page the citation "Night. Dec. 21-22. The Leningrad-Tallinn Express."

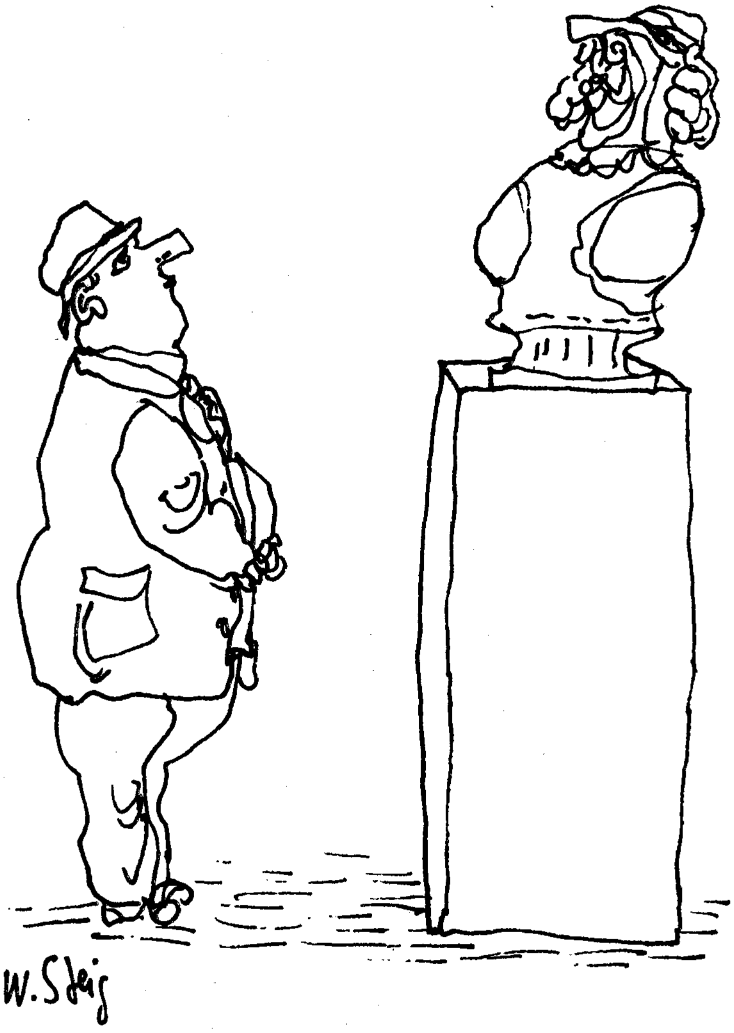
"He's always depressed," I said. "It's a worker's usual condition."

"Don't be spiteful. Want to see what I wrote in my diary? About you." Marina went and got a cherry-colored notebook. On the cover in gold letters it said, "For a Delegate to the Tallinn Party Conference." "Don't read this. Or this. Here it is: 'He was the celebration of my body and the guest of my soul. Night of Aug. 19-20, 1975.' "

I read it and shuddered. Unbearable heat filled the room. The light-blue walls began to slither obliquely upward. The art prints danced before my eyes. An attack of breathlessness sent me flying toward the door. Brushing against the wallpaper with a rustling noise, I made for the bathroom. I leaned over the toilet bowl, resting my head against its cool porcelain. I felt nauseated. I thrust my head under the faucet. Icy water trickled over the back of my neck.

Out of delicacy Marina waited in the hallway. Then she asked, "Were you drinking yesterday?"

"Oh, stop nagging me."



Genius

"It hurts me to watch someone going to pieces."

"You know," I said, "in a situation like ours maybe it's better to lose than to win."

"You like to feel that you're on the skids. You admire your failures, you flirt with them."

"Have you got a lemon?"

"I'll get it."

I sat sucking on a lemon. My face registered an appropriate expression.

But Marina continued along the same lines. "Real talent will eventually make its way in the world. Sooner or later it'll happen. Keep writing, work, you'll get what you want."

"I am getting what I want. It seems I'm already a success. The Central Committee Instructor for Culture cursed me out in a report. Listen, where's the booze? You said there was some left over."

Marina brought some junk in a foreign bottle, and two tall wineglasses. She turned on the hi-fi. Vivaldi, of course, long associated with drinking bouts.

"You know," I said, "for a long time I've been dreaming of leading a normal life."

"I want to see you strong, clearheaded, purposeful."

"That means—be like Shablinsky."

"Not at all. Be natural."

"For me, being natural most likely means being unnatural."

"You insist on complicating things out of all proportion. Being normal is not such an accomplishment."

"Then you try it."

"You don't have to be rude."

It's true, I thought. What am I doing? A beautiful woman. I'd be better off holding out my hand. I did. Switched off the music (otherwise it's like doing calisthenics). Knocked over the wineglass.

Then I heard, "Mishka, I'm dying."

And then a hardly audible tinkling sound. Marina was picking up

the wineglass with a distant, free, unseen, superfluous hand.

"*Mishka*," I said, "is away on assignment."

"Oh, God!"

Disgusted, I left. Or, rather, stayed.

THE next morning I finished my speech.

"Comrades! A sad circumstance has brought us together. Kalya Ilves, the well-known administrator and public figure, has passed away." This was followed by a listing of his accomplishments—a slightly more literary version of an official employment record. And then the finale: "His memory shall live in our hearts forever!"

With this speech in hand I set out for the TV station. They read it and said, "It's sort of abstract. But that might be good. In contrast with the more emotional speeches."

I called the editorial office. They told me, "You'll be taking your orders from the funeral committee. See you tomorrow. Ciao!"

CHAOS reigned at the funeral committee. The hustle and bustle called to mind the familiar atmosphere of the newsroom, with its phony expressions of concern and loud, feverish inanity. I stood smoking on the staircase, next to the fire extinguisher. Fima Bykover called out to me. Every editorial office has an eccentric like him—a Jew who's both crazy and clever—just as every neighborhood has its "character." Bykover has a rather interesting life story. He was the younger son of a Tallinn mill-owner and finished school at Cambridge. Then bourgeois Estonia fell. Like the progressive-minded Jew he was, Fima was all for the revolution. He got a job in the foreign-affairs section of a Soviet Estonian newspaper in Tallinn. His knowledge of languages got him an important assignment. He was to telephone Dimitrov, in Sofia, to request that Bulgaria send congratulations on the anniversary of the Estonian Soviet Socialist Republic. Bykover placed the call, and Dimitrov's secretary picked up the phone.

"It's Tallinn calling," Bykover announced. "It's Tallinn."

"Stalin? Dear and beloved Comrade Stalin! The freedom-loving people of Bulgaria send you greetings! Allow me, in the name of the workers, to report—"

"I'm not Stalin," Bykover said good-naturedly, "I'm Bykover. And I'm calling because, in keeping with the spirit of the anniversary, it would be nice to organize a short message of congratulations. Just a few words—"

Forty minutes later, Bykover was arrested. For blasphemous provocation, for the desecration of holy objects. For idiocy.

After this, a lot happened. An investigation, a short stay in the camps, the front, where Bykover washed a cow's carcass with sand and lye. ("But you said 'Wash it thoroughly,' and I did.") Finally, he came home and got a job in a library. Not having a diploma (his Cambridge degree didn't count), he made only eighty rubles a month. All the same, he got married. Though his wife was chronically sick, she soon had a baby. Poverty-stricken, frightened, half mad, Bykover hung around the halls of the editorial offices. He wrote shoddy information bulletins of uncommonly meagre content. "An elk was seen near the Kalev factory." "A giant cactus has bloomed in the home of a retired colonel." "The next volume of Grigorovich has just appeared." Every day he called the maternity hospital to find out if any triplets had been born. Every month he made a survey of new kinds of consumer goods. Every year he gave out information about the start of the hunting season. We were all very fond of him.

"How're you doing, Fima!" I said in an unfunereally hearty voice.

"Such a calamity, such a calamity," Bykover replied.

"But isn't it true that the deceased was a scoundrel?"

"I wouldn't use that word."

"Listen, Fima," I said, "can't you

pull yourself together just once and try to say what you mean?”

He gave me a look that made me blush. “You know what I’d like?” he said. “I’d like to become invisible. So that I would cease to exist entirely. I’d gladly change places with Ilves, but I’ve got kids. Three of them. And they all need shoes.”

“Why did you come here?”

“I didn’t want to. This was the rationale I gave myself: Let’s suppose Bykover died. Would Ilves have come to his funeral? Not on your life! So then I won’t go. But my wife said, ‘Go, Fima. Everyone will be there. All the important people will be there.’ ”

“But am I,” I asked, “an important person?”

“Not really,” said Bykover. “But you are a decent person.”

A girl wearing a mourning band glanced in our direction. “Who here is Shablinsky?”

“Me,” I said.

“Ilves, you know, is in the morgue. They dressed him appropriately, in a dark-blue suit. But they didn’t have any tie. His nephew just got hold of one. And someone also has to stick a journalists’ union pin in his lapel.”

Now I myself happened to be wearing a tie. Shark, the speculator, had given it to me a year before. He had also tied it on me in some special and unusual way. “*À la* John F. Kennedy.” I had never untied the knot. This was how it worked: to take it off, I loosened the knot and widened the circumference. The knot-end stayed in front. Then I eased the tie up over my head, flattening my ears in the process. I repeated the same steps in reverse when I wanted to put the tie on.

“I’m afraid I won’t be able to tie a tie on Ilves.”

“I think I can do it,” said Bykover.

“Good,” said the girl. “There’s a van waiting downstairs. The sound producer, Altmyae, is there, too. Here’s the tie and the pin. Go and get the deceased. By the time you get back, everything will be all set. The ceremonies start at three. And tell Altmyae that the background should emphasize contrasts. He knows what I mean.”

We put on our coats and got in the elevator. Bykover said, “So even I have proved useful.”

A van was parked downstairs. Altmyae, the sound producer, was there, dozing.

“O.K., Oskar,” I said, “don’t forget that the background should emphasize contrasts.”

“What background?” asked Altmyae, surprised.

“You know.”

“What do I know?”

“The girl up there told me to tell you—”

“What girl?”

“Never mind,” I said. “Go back to sleep.”

We climbed into the back of the van. Bykover was in good spirits. “It’s nice that I can be useful. Ilves is an important person.”

“*Who’s* an important person?” I asked, dumbfounded.

“Ilves Junior, the son.”

“And what does he do?”

“Oh, he’s a big shot. Works in the propaganda department.”

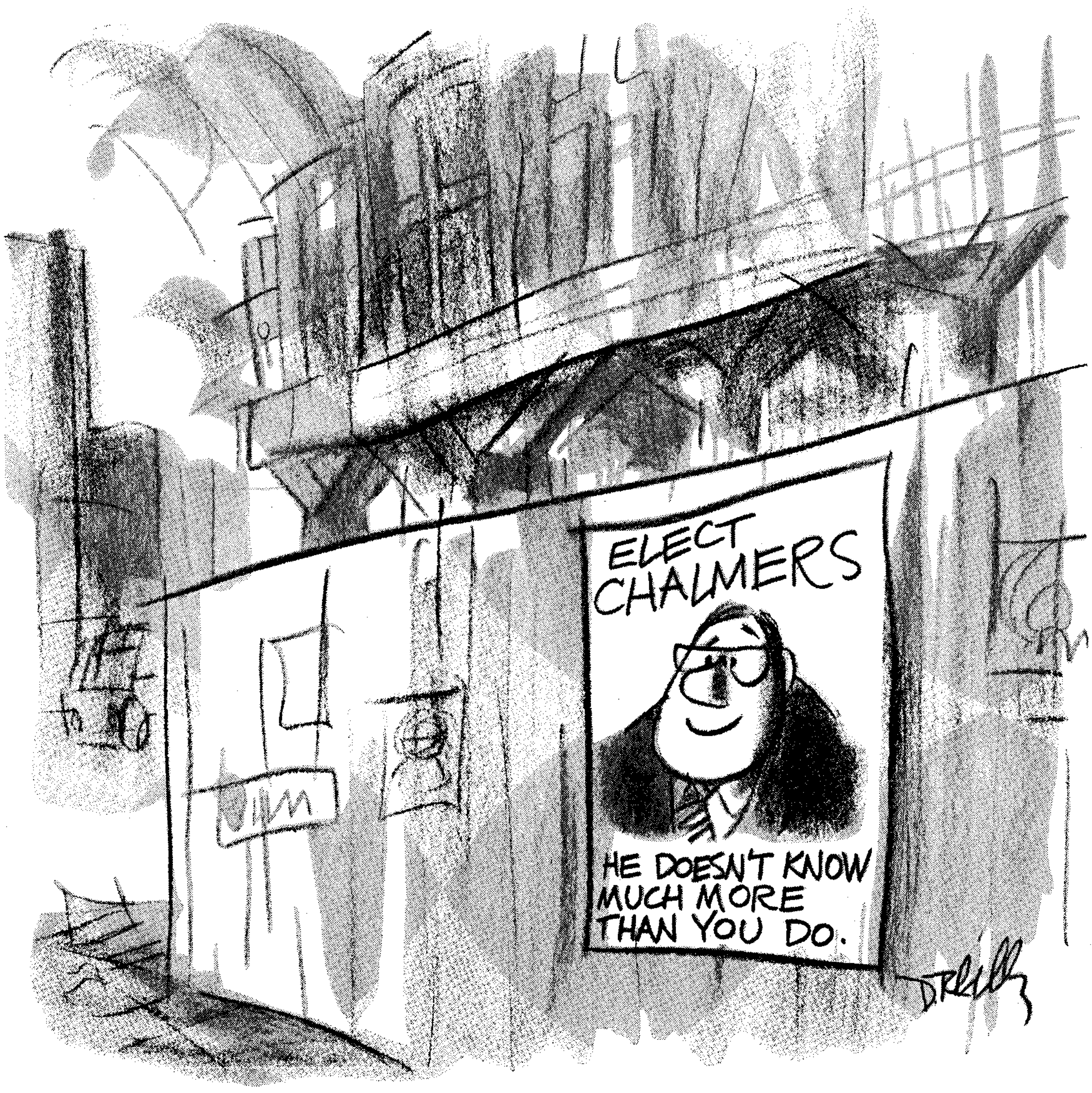
“A chip off the old block?”

“Birds of a feather,” said Bykover.

“Sit over here, closer to me,” I said. “It won’t be so bumpy.”

“For me it’s bumpy everywhere,” said Bykover.

TREE branches brushed against the van’s metal roof. After a bumpy ride, we came to a stop. We clambered out into the daylight. The walls of the mortuary shone yellow through the trees. There was a bell to the right of the door. I rang it. A man in an oilskin apron let us in. Altmyae pulled


ELECT CHALMERS
HE DOESN'T KNOW MUCH MORE THAN YOU DO.

out the documents and said something in Estonian. The duty officer motioned to us to follow him.

“I can’t go in,” said Bykover. “I’ll faint.”

“Neither can I,” said Altmyae, “or I’ll have nightmares later.”

“You’ve set this up really well,” I said. “You should have said something before now.”

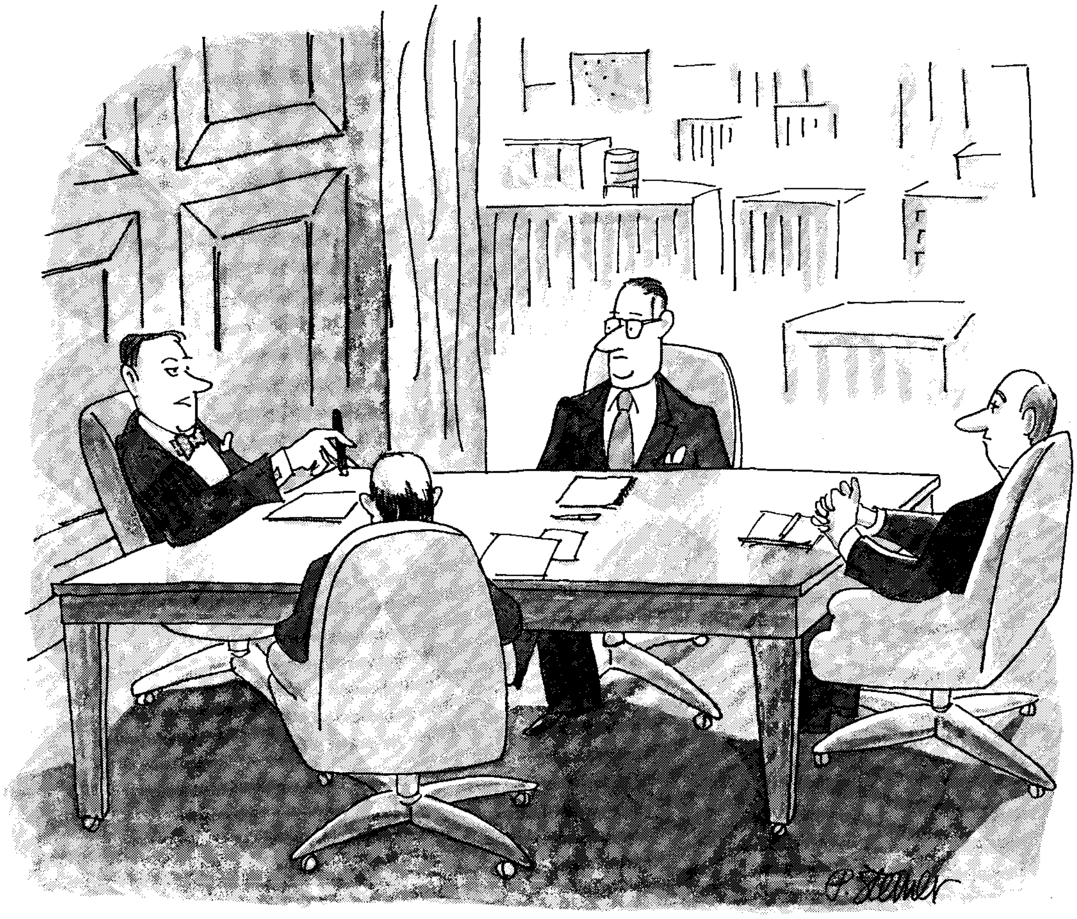
“We were counting on you. You’re the gutsy type.”

“I don’t even know how to tie a tie.”

“I’ll teach you,” said Bykover. “I’ll show you how to make the Cambridge Lotus knot. If you practice it out here, you’ll be able to do it in there.”

“*I’d* go if I weren’t so unbelievably sensitive,” said Altmyae. “Besides, I don’t have much respect for the dead. How about you?”

“I’m just crazy about them!” I said.



“Miracles happen, gentlemen, but they don’t come cheap.”

“Watch me and I’ll show you how to do it,” said Bykover. “Pretend you’re looking in a mirror. The narrow end goes here, and the broad one here. Then you wrap it this way. Pull the tip through the loop. Then hold on to it here and slowly tighten it up. See? Looks great, doesn’t it?”

“Not bad,” I said.

“The advantage of the Cambridge Lotus is that the knot’s easy to undo. All it takes is a tug on this end, and *voilà*.”

“The deceased will be thrilled,” said Altmyae.

“Do you see how it’s done?”

“Sort of, I guess,” I said.

“Then try it.” Bykover eagerly offered me his flabby neck dotted with adhesive tape in four places.

“Never mind,” I said. “I remember.”

It was cool and resonant in the morgue. Brown walls, cement, a bulletin board with air-raid instructions, a fire extinguisher screaming out in its redness.

“That’s him,” said the duty officer, pointing.

A coffin stood by the window on a platform swathed in red cotton cloth. It was not the run-of-the-mill brown coffin (the color of a charred wooden cupboard) but a black one with foil lace.

Ilves looked totally and completely dead. Lifeless, like a plaster cast.

I showed the duty officer the tie.

He spoke good Russian, it turned out. “I’ll lift him up, and you tie it on.”

He put his arms around the body and lifted it up like a log. This was followed by our awkward and confused fumblings. “That’s it. . . . A little more this way . . .” A pulled-up collar, crushed paper lace . . .

“O.K.,” said the duty officer, smoothing out the dead man’s hair.

I took out the journalists’ union pin and stuck it into the dark cheviot lapel. The duty officer brought in the coffin lid with its six screws. We lined it up and screwed it on.

Bykover and Altmyae came in. Fima’s eyes were closed tight, and Altmyae had a wan smile on his face. We carried the coffin out, and when we pushed it into the van, it made a repulsive scraping sound.

Bykover was silent the whole trip. But as we neared our destination he remarked philosophically, “A man lived—lived, and died . . .”

“Well, what would you have expected?” I said.

The vestibule was crowded with people talking in hushed voices. Pictures that were part of a photo exhibit entitled “The Youth of Our Planet” sparkled on the walls.

An unfamiliar man wearing an armband came out and announced in a loud voice, “Smoking is permitted.”

This small, humane breach of the rules was a source of satisfaction to the mourners.

The organizers pushed their way noiselessly through the crowd. I didn’t know any of them. Funeral ceremonies obviously upset the usual pecking order. Anonymous people come to the fore—part of that group forever willing to volunteer on such occasions.

I went up to one of the organizers. “We’ve brought the coffin.”

“Did you get a cable?”

“Cable? That’s news to me.”

“Doesn’t matter,” he said, as if I’d

made a blunder but an insignificant one. Then he raised his voice—without sacrificing, however, the intonation of mourning. "To the cars, Comrades!"

Two women hurriedly and belatedly scattered fir branches on the floor.

"I guess we aren't needed any longer," said Altmyae.

"I've been asked to speak."

"You'll be speaking at the end. Comrades from the Central Committee will speak first. And then anyone who feels like it. Anyone who gets the urge."

"What do you mean, anyone who gets the urge? I was assigned to speak. And the text has been officially approved."

"Of course. You were assigned to be someone who wants to speak. I saw the list. You're Number Eight. After Uno Lakht. He wants everyone to sing. There's a song called 'The Cranes'—'It seems to me at times that soldiers et cetera.' Lakht will suggest that it be sung in honor of Ilves."

"Who's going to sing? And out there in the cold, too."

"Everyone. You'll see."

"And you? Are you going to sing?"

"No," said Altmyae.

"And you?" I asked Bykover.

"If it's necessary, I'll sing," Fima replied.

The crowd made its way to the exit. Many were carrying wreaths, bouquets, and vases of flowers. Six buses and our van stood at the entrance.

One of the organizers came up to me. "Comrade Shablinsky?"

"He's away on assignment."

"But you're from *Soviet Estonia*, aren't you?"

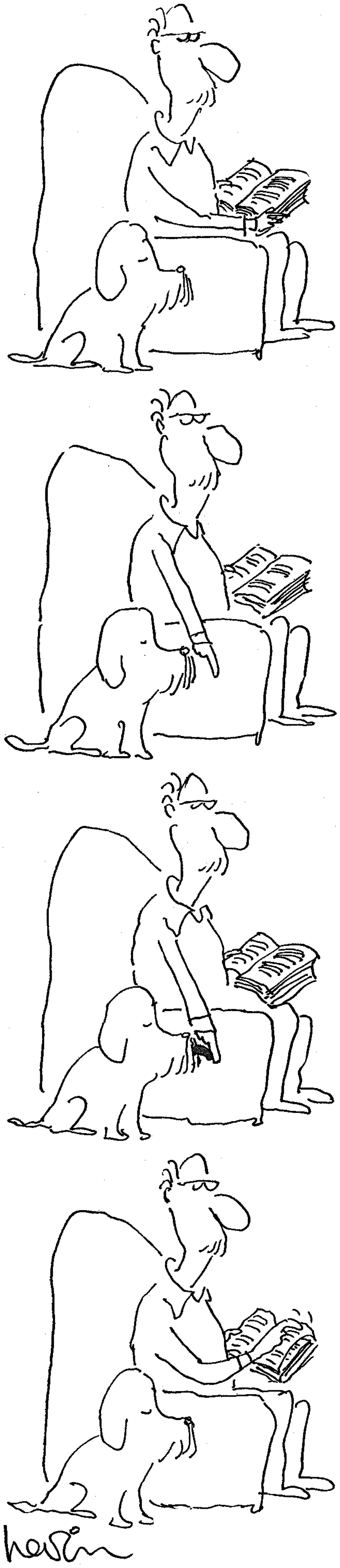
"Yes, I've been assigned to—"

"Have you brought the body?"

"The three of us did."

"You'll be escorting it from here on in. You'll ride in a special car. And here's a little something so you won't freeze."

He handed me a bottle in a brown wrapper. A kind of veiled honorarium. A swig before the attack. I was embarrassed but said nothing. I thrust the package into my pocket and told Bykover and Altmyae about it. We went into the buffet and asked for glasses. Altmyae bought three sandwiches. The vestibule had emptied out. Fir branches made dark patches on the gleaming yellow floor. We went to the van. The driver said, "There's room for one up front."



"That's O.K., but thanks anyway," said Altmyae.

"Should we give him a little something?" I whispered.

"Not on your life," Bykover said, stressing each syllable.

The coffin was resting in its former place. We sat for a short while in semi-darkness. The engine revved up. Altmyae laid the sandwiches on top of the coffin. I got out the booze. Fima tore off the tiny tin cap with his teeth. Glasses clinked quietly, the car began to move.

"Let's drink to the memory of the deceased," Bykover said mournfully.

Altmyae forgot himself and exclaimed, "Fantastic!"

We drank up and shoved the empty bottle under the bench.

"We ought to return the glasses," I said.

"They'll come in handy another time," said Bykover.

THE van jolted to a stop at a crossing.

"We're here," said Bykover. Something in his voice suggested the transitoriness of life.

Metsa Cemetery was sprawled over pine-dotted hills that were strewn with picturesque, moss-covered boulders.

"Remnants of the Ice Age," Bykover pointed out confidently. As if he had been napping for thousands of years and was recalling prehistoric times.

Everything about the place was redolent of immortality and peace. The hills stood like the ruins of an ancient fortress. The invisible sea thundered in the distance. The tops of the pine trees tossed in the wind. Their yellowish trunks stood in parallel lines, the bark peeling away.

There were no advertisements, posters, kiosks, or garbage containers to be seen. There was just the solemn union of sea and stone. Quiet.

We drove onto the main avenue of the cemetery. It was intersected by the shadows of the pines. The driver stopped the van. The iron door flew open. The buses stretched out in a column behind us. An attendant came up. "How many of you are there?"

"Three," I said.

"You'll need three more."

I realized that the coffin was still our responsibility.

People with wreaths and bouquets

stood in clusters around the buses. Suddenly the cemetery orchestra began to play. The first powerful chord was followed by an echo. Three healthy-looking fellows joined our group. Non-staffers from the youth paper. I'd often played Ping-Pong with one of them. We hauled the coffin out of the van. Then we turned and took our places at the head of the column. Chopin's "Funeral March" was playing. To walk slowly with a heavy load—pure torture. I was tired. It was impossible to change hands.

Suddenly Bykover said in a choked voice, "He's heavy, the bastard!"

"Walk faster," I said.

We stepped up the pace a little. The tempo of the orchestra picked up. Faster still. We walked along, keeping time to the music.

Bykover said, "One more step and I'm going to let go!" And then, louder, "Come to our aid, Comrades. Help!"

A radio announcer by the name of Oya grudgingly took his place.

A rectangular grave loomed ahead, at the end of the avenue. Beside it was a mound of freshly dug earth. The musicians positioned themselves in a semicircle. After waiting for a pause in the music, we lowered the coffin beside the grave. Those assembled stepped forward and clustered around the grave. The chief organizer and his assistants removed the lid from the coffin. I checked to see that the tie was in place and then moved off behind the trees. The TV crew began to set up their equipment. The bright lights seemed out of place. Black cords crisscrossed all over the grass. Bykover and Altmyae came up to me. It was clear that the vodka had raised our spirits. We began to smoke. The organizer asked for silence. The first speaker began his oration, holding a chic new velveteen hat in his hand. I didn't listen to him. He was followed by other speakers. The TV crew called out to each other in cheerful voices.

"A live broadcast," said Bykover. Then he added, "As for me personally, I'll be buried like a dog. They'll toss me on a rubbish dump and that'll be that."

"The Department of Sanitation won't allow it," Altmyae said to him soothingly.

Some high-ranking worker from the newspaper *Evening Tallinn* was speaking. I caught one phrase from his speech: "His father and grandfather struggled against Estonian autocracy."

"What the hell is he saying!" Altmyae gasped in astonishment. "There was no autocracy in Estonia."

"A small-time nation," Bykover remarked condescendingly, and added, "Well, he means against czarism."

"There was never any czarism in Estonia, either. There was Russian czarism."

"The only kind of czarism that really never existed was Jewish czarism," noted Fima. "What there ain't, there ain't."

An organizer came over to us. "Are you Shablinsky?"

"He's away on assignment."

"Oh, right. Are you ready? You come after the next speaker."

Altmyae took out some Russian cigarettes. His lighter was out of fluid and didn't work. Bykover went to get some matches. He returned a minute later, walking on tiptoe and waving his arms.

"This'll really break you up," he said. "That's not Ilves."

Altmyae dropped his cigarette.

"What are you saying?" I asked.

"It's not Ilves. It's someone else. That is, to be more precise, it's some other deceased."

"Fima, are you in your right mind?"

"I'm telling you—it's not Ilves! It doesn't even look like him. Are you telling me I don't know who Ilves is?"

"It looks like you've blown it, Sergei."

"Not me," I said, "but the duty officer. I've never seen Ilves face to face. We have to do something."

"What do you suggest?" said Bykover. "It's a live broadcast, isn't it?"

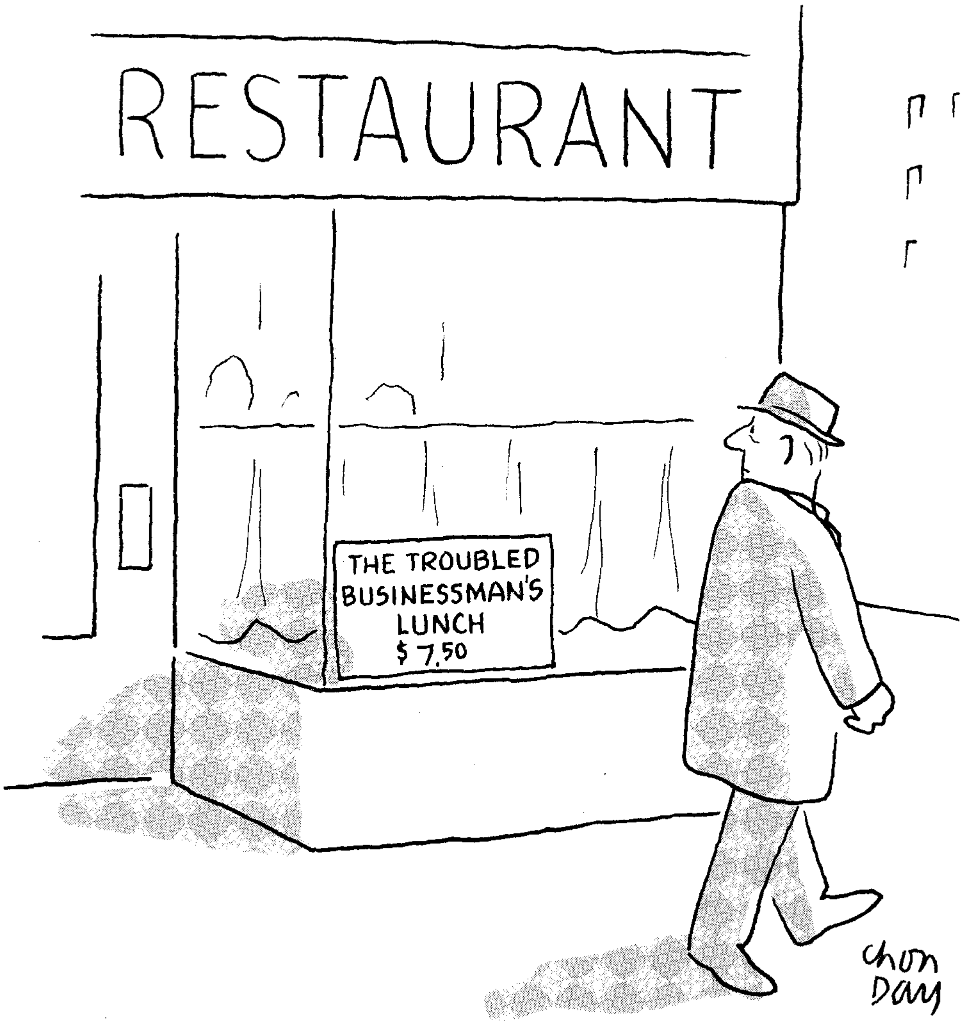
"But this is, this is—God only knows what!"

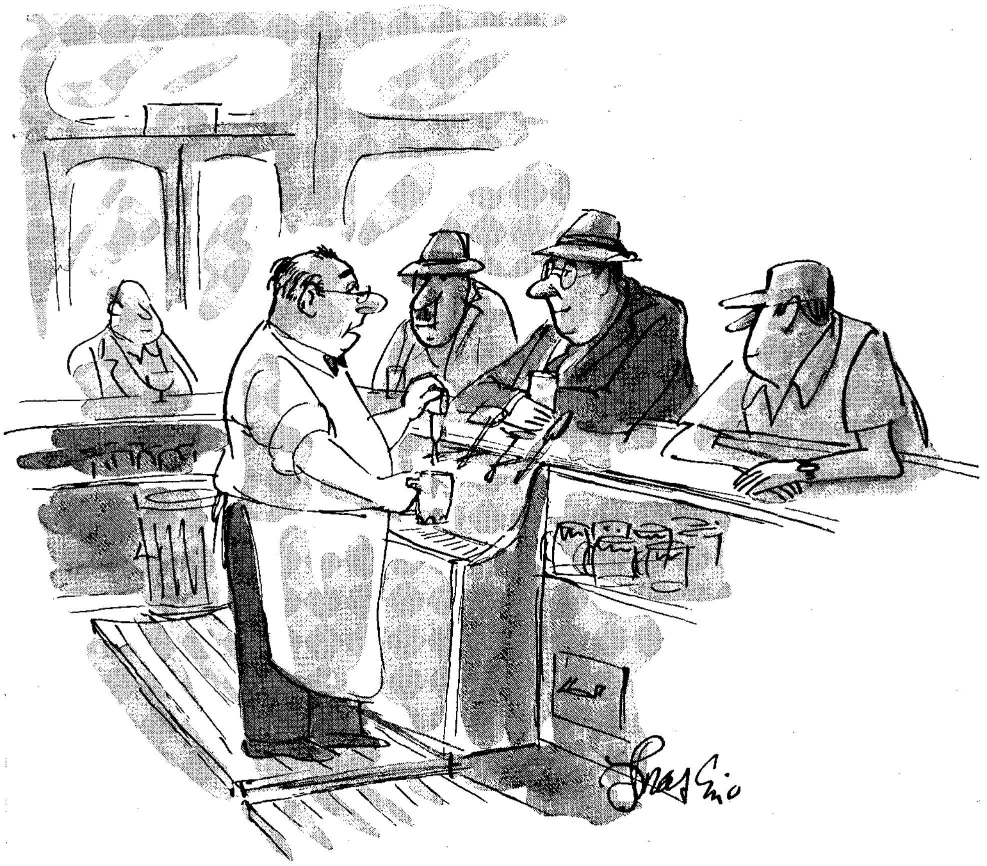
"Worse things have happened," said Bykover.

"I'll go have a look," said Altmyae. He went off, returned, and said, "He's right, it isn't Ilves. There *is* a resemblance, though."

"But what about his relatives and close friends?" I asked.

"Fundamentally, Ilves had no





"I never had any formal training. I'm entirely self-taught."

• •

friends or relatives," said Altmyae. "To be perfectly frank, people weren't overly fond of him."

"But they said something about a son, a nephew—"

"Put yourself in their shoes. It's a TV broadcast. And, what's more, a major event. Family ties aren't the issue here."

People had started singing at the graveside. The piercing soprano of Lyuba Torshina, from the Everyday Life Department, was coming through loud and clear. At this point the organizer motioned to me. I went up to the grave. Finally, the singing died down.

"A final word will be spoken by—"

It goes without saying that he mispronounced my name.

"A final word from Comrade Dalmatov."

Who haven't I been in my life—Dokladov, Zaplatov . . .

I stepped up to the grave. There was water in it, and the torn-up roots showed white. The coffin, resting on a specially prepared trestle, towered next to the grave, casting a shadow. Some unknown person was lying in it, drowning in flowers. The patch of his face looked orphaned in the white froth of orchids and gladiolas. The deceased, deprived of his name, seemed like a thing. I caught sight of what seemed like the cupola of a light-blue tent supported by pine trees. Jackdaws flew by as if across a TV screen. Towering above the rooftops of Mustamyae, the blindingly yellow church steeple called attention to the mournful, grayish ordinariness of the houses. People I didn't know, wearing dark coats, crowded around the grave. I was overcome by the suffocating smell of flowers and pine needles. The sides of an uncomfortable bed pressed against my shoulders, fallen petals tickled my arms and covered my chest. A TV cameraman bustled about at the head of my bed. Finally someone's voice, far away and tinged with self-admiration, reached me:

". . . I didn't know this man. I didn't know his soul, his passions, his steadfastness, his courage, his disillusionments, or his hopes. I don't believe that truth was vouchsafed him unless he searched for it. I don't think that his dying gaze revealed any measure one could use to sum up the fuss of his life, his obvious wiles, his triumphless victories and unembittered defeats. I don't think he had any conception of where we are headed or what is joyous and valuable in our hasty retreat. And yet, he is here, by his own choice. . . ."

I heard a soft, steadily increasing rumble. From the muffled conversation, I could make out, "What is he saying?"

Someone touched my sleeve. I moved my shoulder, and started speaking more quickly.

"What am I thinking about as I stand here by this grave? About the secrets of the human soul. About vanquishing death and misfortune. About the laws of everyday life, which were born in the depths of the millennia and will live until the sun goes out. . . ."

Someone led me off to one side.

"I didn't get your point," said Altmyae. "What were you trying to say?"

"Who knows?" I said. "I haven't the foggiest. It's all sort of chaotic."

"I've found out the whole story," said Bykover, his face lighting up with the sly glow of one initiated into a secret. "He's a bookkeeper from the collective-farm fishery. His name is Gaspl. At this very moment, Ilves is being buried, disguised as Gaspl, in the Merivyalya Cemetery. It's an incredible scandal. They just phoned. The family's in hysterics. They decided to bury them the way they are."

"They can switch the headstones tomorrow, or even tonight," said Altmyae.

"Are you kidding?" said Bykover. "Ilves is a high-ranking worker. He's got to be buried in a special cemetery. Iron order prevails. The coffins will be switched at night."

A world had opened up without any proper perspective. The future pressed in on me from behind. The shadow of the past came over the horizon. It began to seem to me that poets had invented harmony and order in their desire to touch people's hearts.

"Let's go," said Bykover. "We have to get seats in the bus. Or else we'll face another bumpy ride in the iron box." —Sergei Dovlatov

(*Translated, from the Russian, by Katherine T. O'Connor and Diana L. Burgin.*)

•

WORDS OF ONE SYLLABLE DEPT.

[*From the Shepherdstown* (*W. Va.*) *Potomac Guardian*]

Del. Clarence E. Martin sponsored a bill passed recently by the Legislature increasing the cost of a marriage license by $15. The money generated by the increase will go to fund domestic violence centers, including the Shenandoah Women's Center.

A REPORTER AT LARGE

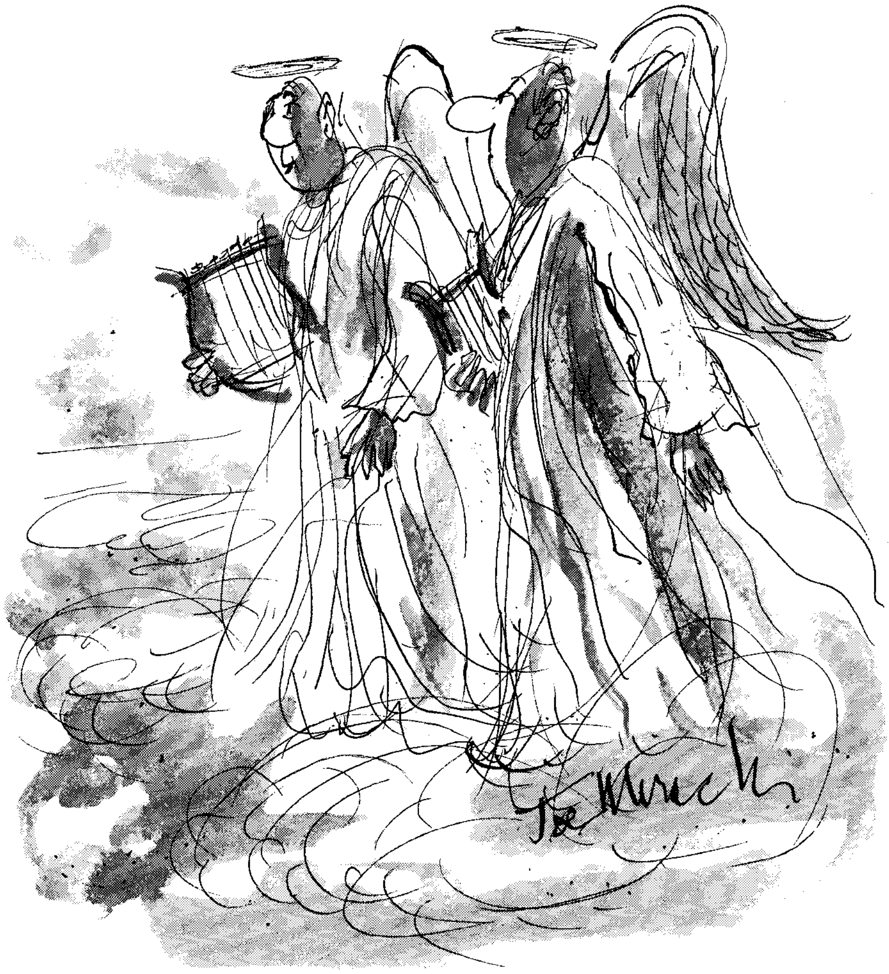
NUCLEAR WASTE

THE first man-made nuclear wastes are buried beneath a level clearing three-quarters of the way up the north slope of a steep hill in the Palos Hills Forest Preserve, a nine-thousand-acre tract about twenty-four miles from Chicago's Loop. Under a foot of concrete topped by two feet of soil and a stone marker headed "CAUTION DO NOT DIG" are a number of six-foot-deep trenches that serve as containers for radioactive materials and equipment discarded by the Manhattan Project scientists who initiated the first controlled, self-sustaining nuclear fission reaction, on the squash courts of the University of Chicago, in 1942. The digging of the trenches began the following year, and was accomplished by a nuclear-research institution that was established in Palos Hills to carry on the weapons work begun at the university. For more than a dozen years, the trenches had no protective lining; wastes were simply tossed in and covered over with dirt. In 1956, the research institution, which had become the Argonne National Laboratory, one of this country's twelve major government laboratories, moved to a larger site about four miles to the west. The sides and top of the burial plot—but not the bottom—were encased in concrete, and the area surrounding it was cleared of buildings and transferred to the control of the Cook County Forest Preserve District. In a technical sense, there are radioactive wastes that date back much farther—to about 1789, when uranium oxide was first separated from the mineral pitchblende—but the trenches in Palos Hills constitute the first disposal site that was established specifically for the purpose of forever isolating from the environment nuclear materials that will emit dangerous radioactivity for hundreds of thousands of years. Unfortunately, the original facility—like many of its successors—has proved inadequate to the task. As early as 1963, only seven years after the trenches were capped by concrete, nuclear contaminants were found to be collecting on the surface of the hillside.

Partly covered now by hawthorn and scrub-oak trees, the hill has become an attraction for backpackers, motorcyclists, and occasional white fallow deer. The deer and various smaller animals forage on the surface of a meadow where radiation has been measured at up to thirty times background levels. ("Background" radiation is the radiation emitted by naturally occurring radioactive elements, by cosmic rays, and by accumulated fallout from nuclear-weapons tests.) The human visitors drink from wells whose water contains higher-than-normal levels of tritium, a radioactive isotope of hydrogen. All water contains infinitesimal quantities of tritium, which isn't toxic—chemically, it isn't any different from hydrogen—although radiation from it can damage tissues, but in one of the wells maintained for the use of visitors to Palos Hills this isotope has been measured at more than two-thirds the maximum concentration tolerated in drinking water by the Environmental Protection Agency. Fortunately, the tritium levels fluctuate, and are higher in the fall and winter than they are in the spring and summer, when recreational use of the preserve is at its peak.

Edward Jascewsky, a federal administrator charged with health and safety responsibilities, was one of five officials from the Department of Energy and the Argonne Laboratory who escorted me around Palos Hills last year. I asked him why, as a precaution, the wells showing elevated tritium counts had not been simply—and inexpensively—filled and sealed. "From a radiological point of view, we don't think there is a hazard in them yet," he said. "And, from a governmental point of view, we aren't sure we should spend the money unless it becomes necessary."

IN the thirty-eight years since the first Manhattan Project trenches were dug in Palos Hills, nuclear waste has been stored or deposited all across the country and in the oceans off both coasts with only slightly more concern for any environmental effects from radioactive isotopes, some of which will remain dangerous for millions or billions of years. A radioactive isotope is an unstable variant of an element. To stabilize itself, it emits particles, or



"It is nice, but I do miss the World Series."

"I've asked our Mr. Mackenzie, here, to tuck you into some comfortable trust funds."

• •

radiation. As an atom undergoes this process, it is said to "decay." The most common form of uranium, a principal component of nuclear waste, has a half-life—the time required for a sample of a radioactive substance to decay to half its original emission level—of four and a half billion years. In 1971, at the annual meeting of the American Association for the Advancement of Science, Dr. Alvin Weinberg, then the director of the Oak Ridge National Laboratory, in Tennessee, declared that nuclear scientists "have made a Faustian bargain with society." He went on to say that he and his colleagues offered "energy that is cheaper than energy from fossil fuel," and he continued, "Moreover, this source of energy, when properly handled, is almost nonpolluting. . . . But the price that we demand of society for this magical energy source is both a vigilance and a longevity of our social institutions that we are quite unaccustomed to. . . . This admittedly is a significant commitment that we ask of society."

So far, no such significant commitment has been made. In the words of a 1979 report to Congress by Comptroller General Elmer B. Staats, the federal government "has never articulated a firm policy on how it intends to manage, over the long term, either federal or commercial nuclear waste," and "because of this there has also never been a clearly defined, technically feasible long-term waste management plan." Neither has there been a long-term government agency responsible for the formulation of such a plan. The Manhattan Project, known officially as the Manhattan Engineer District, was succeeded after the Second World War by the Atomic Energy Commission, which, in effect, was cut in half in 1975 to form the Nuclear Regulatory Commission and the Energy Research and Development Administration, or ERDA. In 1977, ERDA was absorbed into the new Department of Energy. Still another reorganization will take place if President Reagan keeps a campaign promise to abolish that department and redistribute its functions. Nor, for that matter, has there been a long-term definition of what constitutes radioactive waste, or radwaste—an abbreviation frequently used in government and industry. The N.R.C.'s legal definition—"those radioactive materials which are of sufficient potential radiological hazard that they require special care and which are of no present economic value to the nuclear industry"—fails to specify what is meant by the term "sufficient" and by the phrase "of no present economic value to the nuclear industry." In 1977, when the government, in a change of policy, banned the reprocessing of unused uranium from the spent fuel of commercial reactors, assemblies of this material, which had previously been appraised as assets potentially worth more than fifty thousand dollars apiece, were transformed into liabilities. They will soon become assets again, however, for the Reagan Administration decided earlier this month to go ahead with plans to allow the reprocessing of spent fuel. Another former nuclear waste, which has already taken on renewed value, is "depleted" uranium—that is, uranium from which the fissile isotope 235 has

COLLECT THE LIGHT

1981
Photo Pesin

The light of the stars.
The light of Noel.
The light of Waterford's
Fourth Annual
Christmas Ornament.
Add an angel
to your collection.
Light a crystal fire
for Christmas.

* WATERFORD® *

AT BEST WESTERN, YOU'RE WORTH WAITING FOR.

Best Western

With an American Express Card Assured Reservation, there's a room waiting even if you arrive hours late.

The hour's late. And so are you.

But if you made an Assured Reservation℠ at Best Western, be assured there's a room waiting. Even if you've kept them waiting all night.

There are 1,740 Best Westerns situated across the country. And to ask for an Assured Reservation at any one of them, just call toll-free 1-800-528-1234.

Be sure you ask for an Assured Reservation. Then if for some reason a room isn't available when you arrive, Best Western will pay for your room at a comparable hotel, transportation there and a phone call.

If your travel plans change, call Best Western before 6 p.m. (their time) to get a cancellation number so you won't be billed.

Remember, with an American Express Card Assured Reservation, you're worth waiting for.℠

OU'RE
ORTH
ITING
FOR
AMERICAN EXPRESS

© American Express Company, 1980

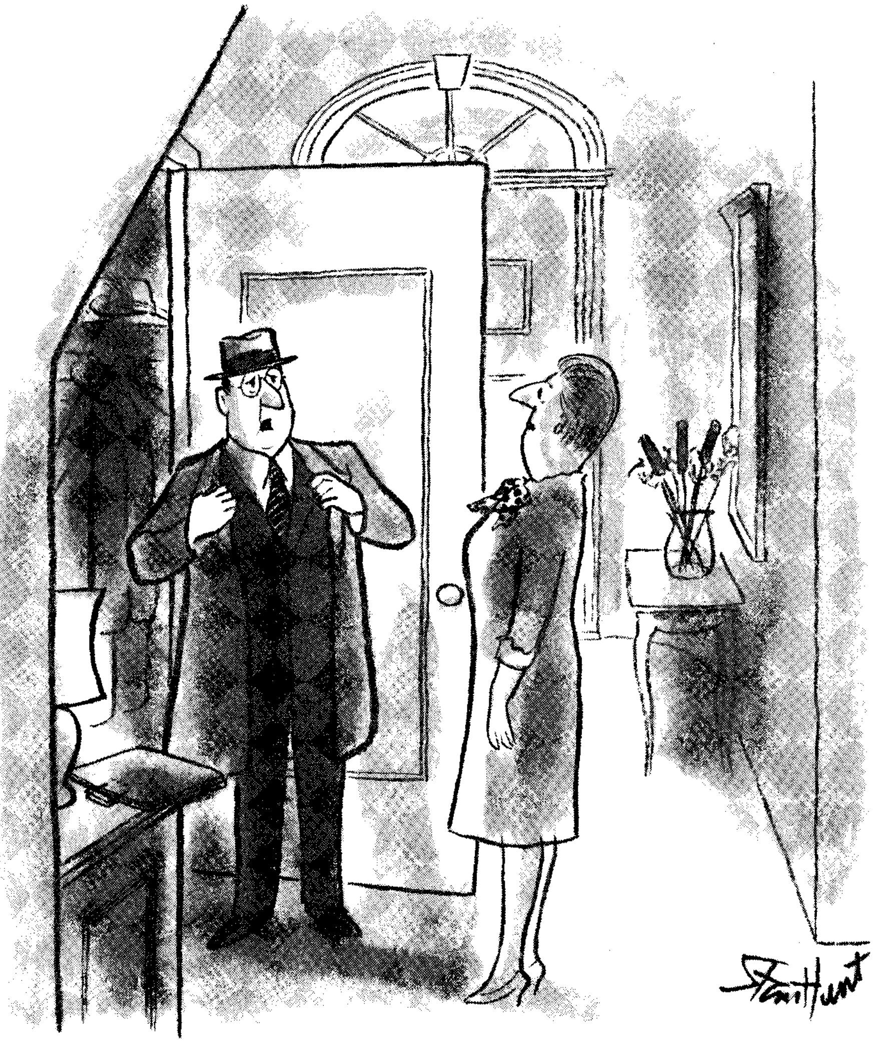
The American Express® Card. Don't leave home without it.℠

been extracted for use in atomic weapons or to enrich the fuel of reactors. Because the depleted uranium remains unchanged physically, and uranium is the heaviest, and therefore the most penetrating, of natural metals, it is being increasingly used in the production of armor-piercing bullets and rockets.

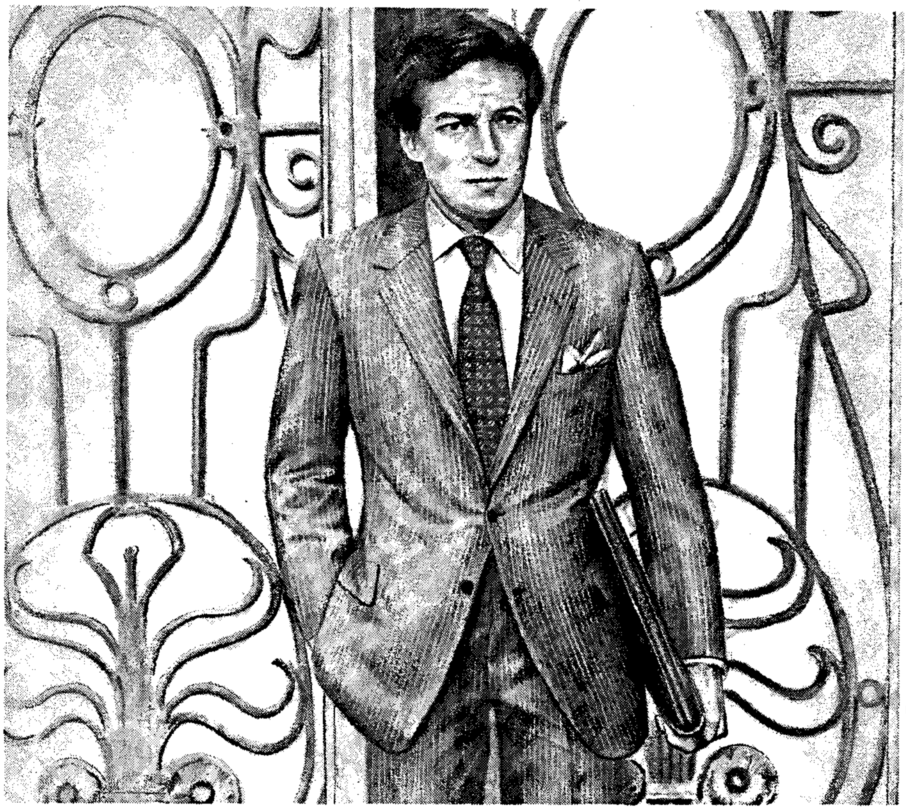
Despite the lack of agreement on just what constitutes nuclear waste, six classifications have been established for it. Originally, there were only two: high-level, defined as the predominantly liquid waste that results from the reprocessing of spent reactor fuel, and low-level, which at first encompassed all other radwaste. (To the extent that these two classifications are interpreted to indicate relative degrees of hazard, they are misleading; although the low-level-waste category does include material so slightly radioactive as to be almost innocuous, such as empty plastic vials that once contained mildly radioactive liquids used in medical tests, it also includes material—reactor-cooling-system filters, for example—that, in a given quantity, can be just as dangerous as the same quantity of high-level waste and will remain lethally radioactive for millions of years.) In 1970, a third classification was established: transuranic waste. "Transuranic" is the general term for the elements higher than uranium on the periodic table—neptunium, plutonium, americium, and so on. Although many isotopes of the transuranic elements have long half-lives, they may be no more radioactive than isotopes of elements found in nature. However, some of them could be valuable, at least for research purposes, if it should ever become financially feasible to refine them from waste products, and for that reason the A.E.C. ruled that all materials containing transuranic elements to the extent of more than ten nanocuries per gram be segregated from the low-level wastes and stored where they can be readily retrieved. (A curie is a unit of radioactivity equal to thirty-seven billion atomic disintegrations per second—the activity measured in a gram of fresh radium. A nanocurie is a billionth of a curie.) The other forms of radwaste are the mill tailings produced when uranium ore is refined; spent fuel from commercial reactors, which became a de-facto high-level waste in 1977, when its reprocessing was forbidden; and what might be called prospective waste—that is, waste from nuclear facilities and installations that are no longer in operation but have yet to be adequately decontaminated. Prospective waste is often referred to as decontamination-and-decommissioning, or D & D, material. A national inventory of all these wastes is taken every year at the Oak Ridge National Laboratory by scientists working for the Union Carbide Corporation, under a contract with the Department of Energy.

Any ranking of the six forms of waste by relative hazard is speculative; the risks posed by each are determined not only by such factors as volume and radioactivity but also by highly uncertain projections of methods of transport of isotopes from containment (as dust in the wind, perhaps, or through leaching by flood waters) and, ultimately, by their varying effects on living organisms. Therefore, they will be discussed here in the sequence of their production in the nuclear cycle: mill tailings, low-level wastes, transuranic wastes, spent-fuel wastes, high-level wastes, and decontamination-and-decommissioning wastes.

BEFORE uranium can be used to fuel nuclear reactors, it must be refined at a mill, where finely ground uranium ore is leached in a strong acid or alkaline solution to dissolve and remove most of its metal content. The residual sediments, slimes, and liquid chemical solutions are then pumped into impoundment areas and allowed to dry out. (At some mills, the liquids are decanted to separate holding facilities.) The sandlike material that remains—mill tailings—is the least radioactive of the six forms of radwaste, but its total volume is nearly twenty times that of the other five forms combined. After the tailings have been dried out and solidified, they are usually left piled up around the sites of the mills, nearly all of which are in the Western states. The 1980 Oak Ridge inventory counted 2.955 billion cubic feet of radioactive tailings—enough to provide a twelve-inch-thick pavement



"Well, you know, Jessica, it's still the same old story. A fight for love and glory, a case of do or die."

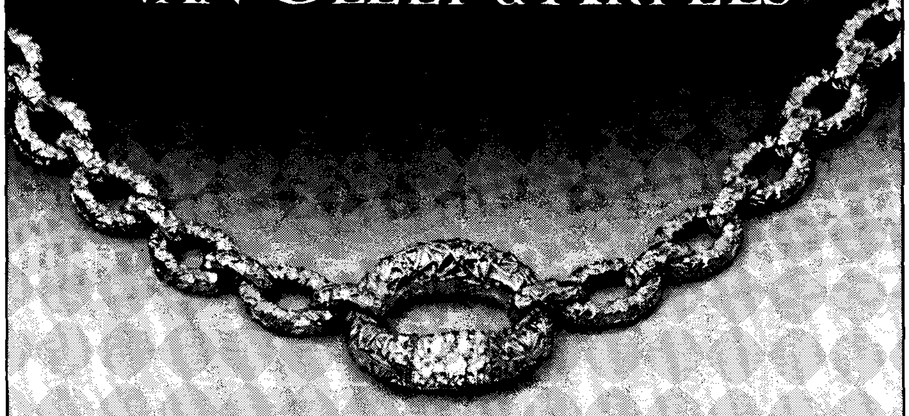


Oxxford Clothes adds its extraordinary credentials to the classic pinstripe. The imported worsteds are exclusive. $625. Oak Room. 4th Floor.

The Oxxford Collection at Barney's.

Seventh Avenue and Seventeenth Street, New York. Open evenings 'til 9:30. Free parking.

VAN CLEEF & ARPELS



Flexible choker, for night and day.
Pavé diamonds and 18kt. gold. $3,800.

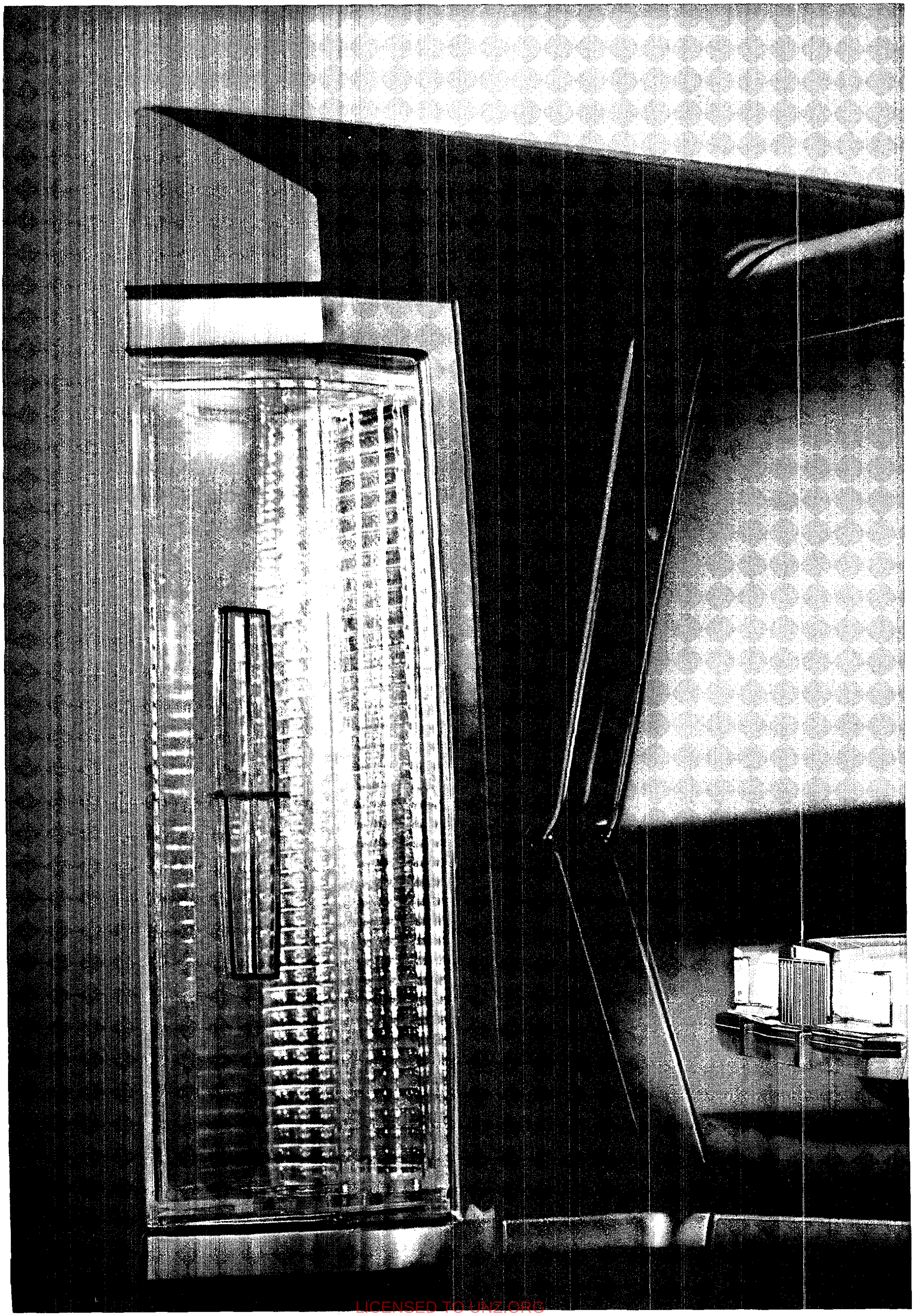
Boutique
New York 746 Fifth Avenue 10019 (212) 644-9500 Beverly Hills (213) 276-1161
Palm Beach (305) 655-6767 Paris Monte Carlo Cannes Deauville Geneva Tokyo
Design© actual size. Price subject to change. We honor major credit cards.

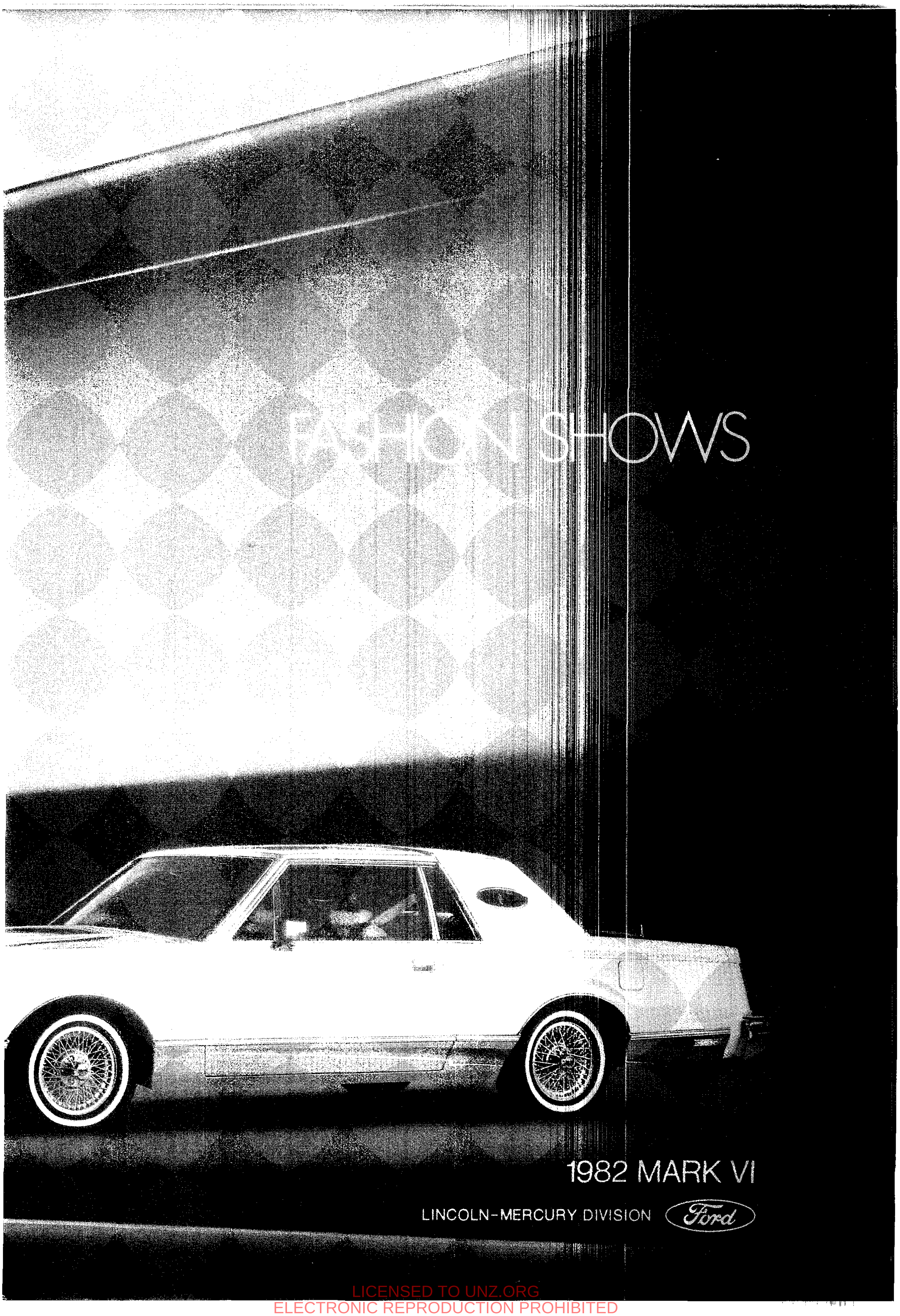
for three four-lane highways from coast to coast—at twenty-one active uranium mills and twenty-four inactive ones. The volume is increasing every year at the rate of about a hundred and forty-one million cubic feet. The E.P.A. has warned that tailings may present "the greatest environmental impact of all waste forms over the long term." Some piles of tailings have now grown to heights of hundreds of feet. Several, reflecting yellow and orange from the sun, suggest football stadiums plunked down in the middle of the desert; at active mills, the illusion is heightened at night, for the piles are topped by banks of lights, to enable the work of building them to continue around the clock. Because the milling process can remove only ninety per cent of the uranium in the ore, and because other radioisotopes remain mixed in the residue, uranium tailings retain, on the average, eighty-five per cent of the radioactivity of the excavated ore; they also contain selenium, which in toxicity is comparable to arsenic. Exposed on unstabilized or partially stabilized piles, the tailings blow in the wind and leach into streams and aquifers that are used as water sources by nearby communities. In 1975, the E.P.A. reported that shallow aquifers downstream from piles in the uranium belt of western New Mexico had been "grossly contaminated with selenium attributable to excessive seeping" from mill-tailings piles. In addition to runoff contamination, uranium tailings continuously emit into the air the radioactive gas radon 222. Radon is formed in the decay of radium 226, and although the half-life of radon atoms is less than four days, in this gaseous period they are capable of spreading radioactive contamination wherever the wind takes them. Should radon or its decay products—unstable radioisotopes of polonium, bismuth, and lead—be inhaled, even in microscopic proportions, emissions from them could contribute to fibrosis or lung cancers.

Some two decades passed before the radioactive hazard of uranium mill tailings was recognized, and during that period the material was sold—or often simply given away—to contractors, who used it for landfill, for mortar, or in the construction of concrete foundations. Between 1952 and 1966, for instance, more than three hundred thousand tons of tailings were donated for these uses in and around Grand Junction, Colorado, and were incorporated into the foundations of

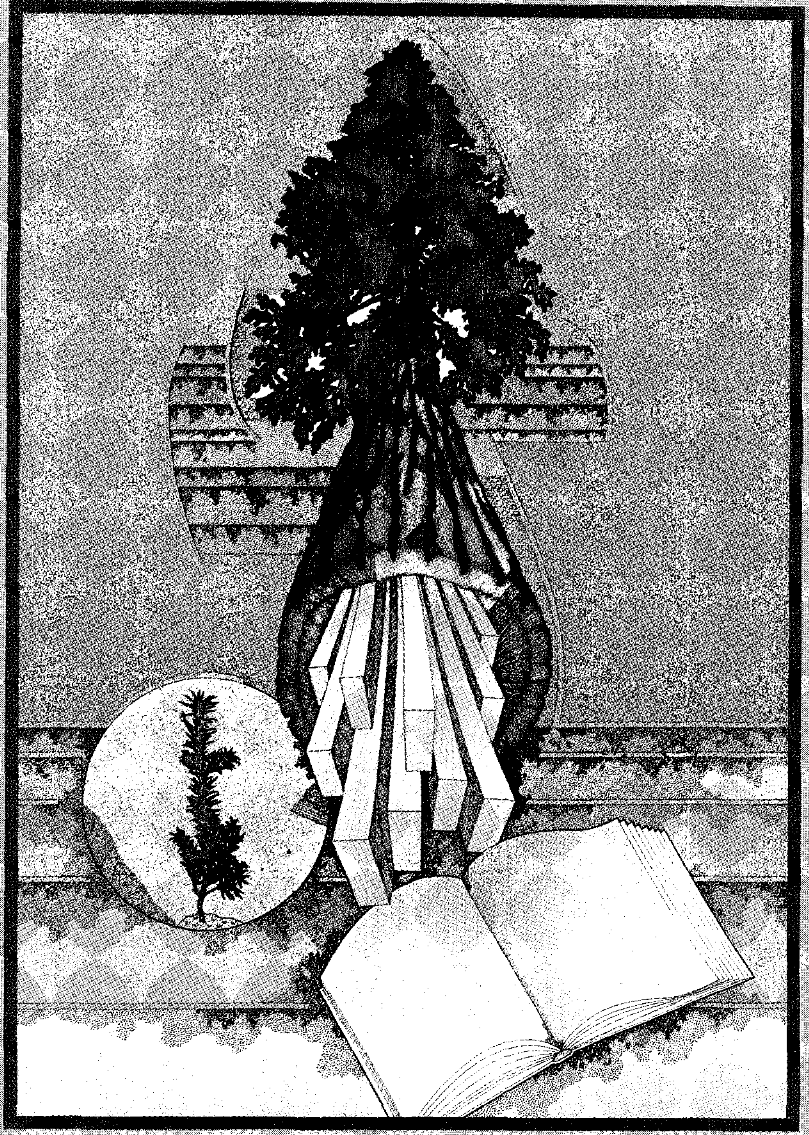
Since 1715.
One of the world's more
civilized pleasures.
MARTELL
FONDÉE
EN 1715
J. & F. Martell
COGNAC
750 ML
(25.4 FL.OZ)
80 PROOF
MARTELL & C° COGNAC
PRODUCED AND BOTTLED IN FRANCE

To send a gift of Martell in the U.S., call 800-528-6148.
Imported by The Jos. Garneau Co., N.Y., N.Y. © 1981.




FASHION SHOWS
1982 MARK VI
LINCOLN-MERCURY DIVISION
Ford

It takes a long time to grow a 2x4.



The wood and paper products we use every day are so commonplace it's easy to forget how long it took to make them.

But the fact is, the paper you're looking at right now could have come from a tree that took seed when Herbert Hoover was president.

Which means the paper your children will be looking at 50 years from now could well come from trees that get their start today.

That's why we'll plant up to six seedlings today for every tree we harvest, and why we'll nurture and thin and protect them until they've come of age.

As a company that makes and markets wood and paper products, our future depends on those seedlings. They're our life's blood, and we aim to live a long time.

We aim to supply your kids with all the Boise Cascade wood and paper products they'll ever need…and their kids too, for that matter.

Boise Cascade Corporation
Wood and paper for today, trees for tomorrow.

thousands of commercial and residential buildings. Eventually, federal and state health inspectors traced substantially elevated levels of radioactivity in these buildings to radon seeping from their foundations. According to the Colorado Department of Public Health, ten per cent of the occupants of the thousands of residences thought to be contaminated received the radiation equivalent of more than five hundred and fifty-three chest X-rays per year. In 1972, Congress agreed to pay the State of Colorado seventy-five per cent of the cost—estimated to be approximately fifteen thousand dollars per residence and seventy-five thousand dollars per commercial building—of excavating tailings from beneath Grand Junction structures. The work has not yet been completed; according to the Department of Energy, material in the foundations of about six hundred and sixty structures will eventually have to be replaced. The radioactive material that is being removed is trucked to a repository near the pile it originally came from—a pile of 1.9 million tons of tailings left when the mill that produced them shut down, in 1970. In 1979, the Department of Energy reported that radiation levels in the vicinity of the mill site, a largely industrial section of Grand Junction adjacent to a heavily populated area, were "slightly elevated as a result of radon emanation from the tailings." The site is also adjacent to the confluence of the Colorado and Gunnison Rivers, where, according to the Energy Department's report, "in times of high water, the river surface is above the base of the tailings pile and may cause minor leaching."

In addition to this more or less seasonal contamination of the Colorado—a principal source of drinking water in the West—four dam failures, two floods, and five pipeline ruptures are known to have swept radioactive tailings down American watercourses since 1959. Moreover, in 1962 a spill of one of the piles—which occurred for no apparent physical reason except that the pile may have been built too steeply—sent an estimated two hundred tons of tailings into the Cheyenne River at Edgemont, South Dakota, and contaminated a downriver drinking-water reservoir.

The most serious tailings accident took place in 1979, when a compacted-clay dam protecting a pile at the United Nuclear Corporation's mill at Church Rock, New Mexico, gave way and released, in a three-foot crest, a

On the Town Suiting: the cocktail suit, the meeting suit, the go-anywhere suit by **bleyle** in pure wool flannel. The meticulously tailored, softly-curved jacket complements the accordion-pleated skirt. The diagonal striped, neck-tie shirt is crepe de chine and is added for dash.

Imported by
Hooper
ASSOCIATES LTD

FOR NEAREST STORE, WRITE HOOPER ASSOCIATES, 1451 BROADWAY, N.Y., 10036
In Canada: 1470 Peel St., Montreal, Quebec

hundred million gallons of radioactive tailings liquids into the nearly dry bed of the Río Puerco, a desert stream that runs through Gallup into Arizona. The Río Puerco was contaminated for at least sixty miles; radiation levels immediately after the accident were estimated at between ten and forty times the maximum permissible concentrations. United Nuclear scraped away approximately seventeen thousand tons of contaminated river bottom and returned it to the tailings-impoundment area. Although the company initially trucked bottled water and water for livestock to Navajo families living along the riverbanks—a total of about ten thousand gallons a day—it was impossible to keep livestock from drinking from the river ("Our cows don't read press releases," a Navajo leader has pointed out), and a hundred and twenty families have filed damage suits asking a hundred thousand dollars apiece from United Nuclear.

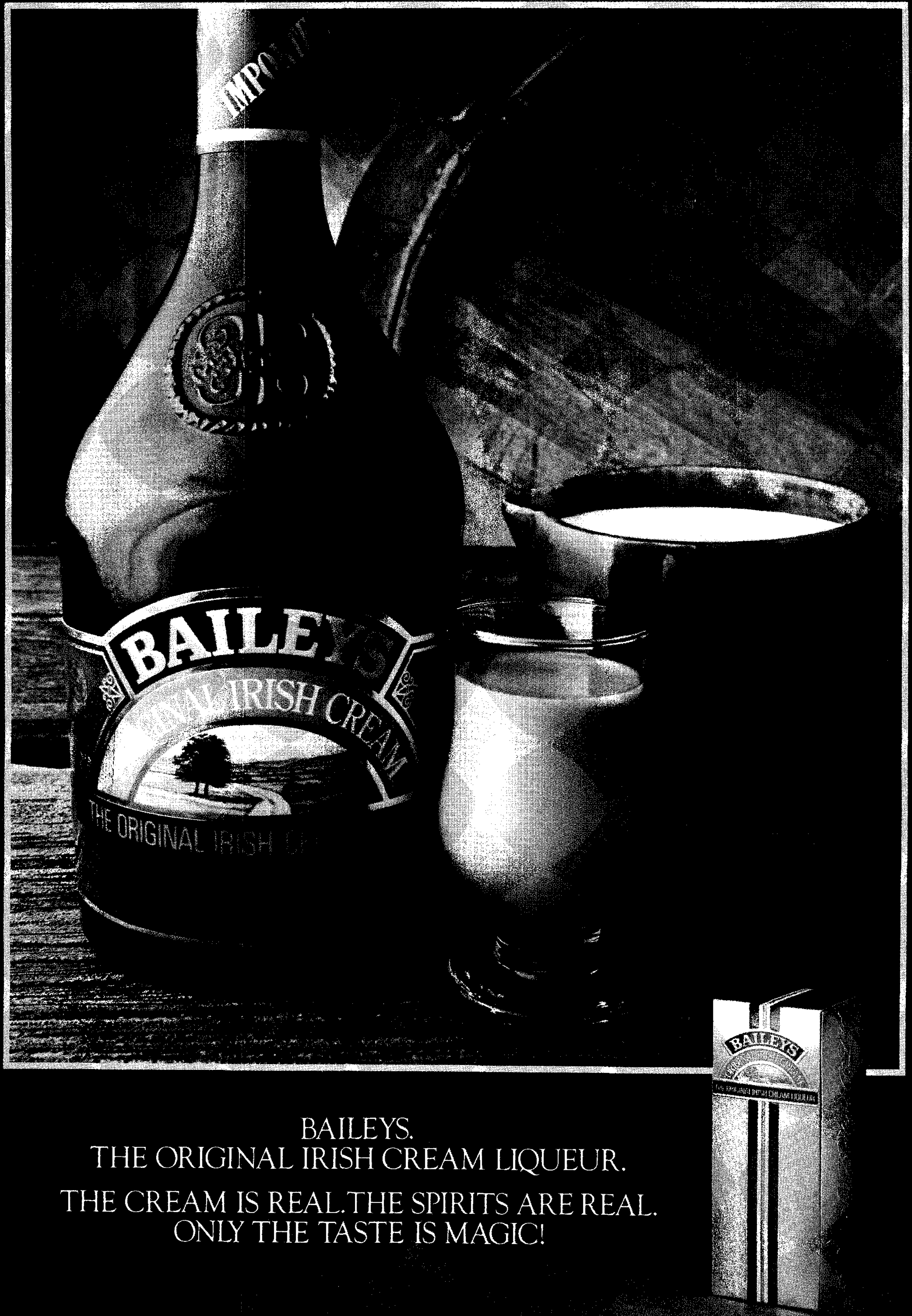
Ultimately, though, the hundreds of thousands of tons of tailings known to have been diverted in spills and taken for use in construction are far outweighed by the combined mass of fine radioactive grains that have simply been carried off by the wind. In 1969, Sheldon Novick, now a counsel for a regional office of the E.P.A., calculated in his book "The Careless Atom" that three million tons of tailings had been blown or washed into the Colorado River watershed alone. One tailings pile in that region is at Durango, Colorado, where the United States Vanadium Corporation refined uranium between 1943 and 1963. Built on the banks of the Animas River, this pile grew to a height of two hundred and thirty feet, and in 1966 the federal Water Pollution Control Administration warned Coloradans and New Mexicans downriver that the Animas carried three times the concentrations of radium 226 and strontium 90 permissible in drinking water. Even more alarming than these measurements were the levels of isotopes recorded in the cells of water organisms: the radium isotope was measured in river plants and creatures at up to ten thousand times its concentration in the river. This meant that as the radium was passed up the food chain—from river plant to fish—it became more concentrated, and thus more dangerous.

In 1980, it was reported that the E.P.A., after a two-year survey, had found more than twenty-two thousand

The Romance of Cashmere
Luxuriate in cashmere, the aristocrat of fibers and the fiber of aristocrats down through the ages. Cashmere: it can be the love affair of a lifetime.
JACQUES deLOUX
Bucks County, PA
1410 Broadway, New York, NY 10018
Incomparable cardigan and pleated skirt set of two ply cashmere for her and classic V-neck for him. At fine stores everywhere.
MADE IN USA

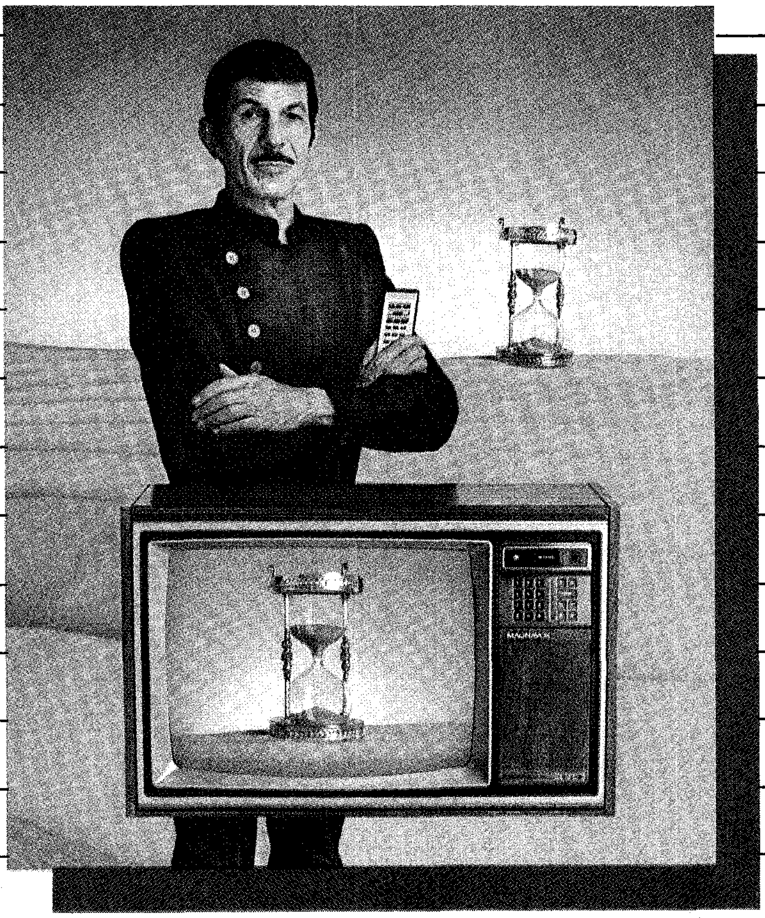
Stalking, on the prowl, fiercely frivolous. Never such polar bears, in all of the polars, in all of the world. Send $1 for 36-page, full-color catalogue and more than 130 handmade, handpainted pieces that make up a particularly popular part of this renowned collection.
ROYAL COPENHAGEN PORCELAIN
225 Fifth Avenue, New York, NY 10010

Imported by The Paddington Corporation, New York, N.Y. 34 Proof © 1981


BAILEYS
IRISH CREAM
THE ORIGINAL IRISH
BAILEYS

BAILEYS.
THE ORIGINAL IRISH CREAM LIQUEUR.

THE CREAM IS REAL. THE SPIRITS ARE REAL.
ONLY THE TASTE IS MAGIC!



Shown: Model 4265, 19-inch diagonal measurement with remote control. TV picture and wood-grain cabinet simulated.

THE PICTURE OF RELIABILITY.

To Magnavox, it's the idea that every time you turn on one of our color television sets, you know it's going to do what you bought it to do.

Our Star® System color television sets combine advanced design concepts, high technology and new manufacturing systems to deliver the highest level of reliability in Magnavox history.

Magnavox. For a picture as reliable as it is bright and clear. Time after time.

MAGNAVOX

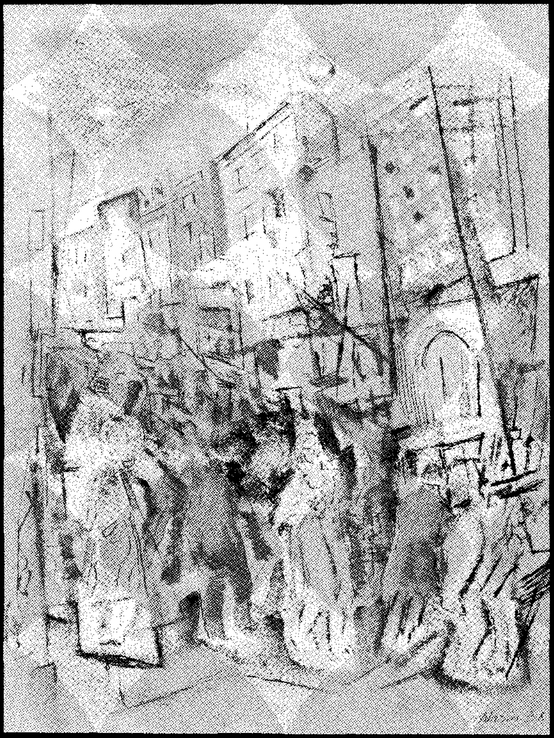
The brightest ideas in the world are here today.

© 1981 N.A.P. CONSUMER ELECTRONICS CORP.

"anomalies"—measurements of higher-than-background radiation levels—in towns near the tailings piles of inactive mill sites, and the General Accounting Office has cited estimates that a cleanup of twenty-two of the country's twenty-four inactive sites would avert forty-six cancerous illnesses in the next twenty-five years and three hundred and thirty-nine in the next century. In 1978, President Carter signed the Uranium Mill Tailings Radiation Control Act, which required that all the inactive sites be cleaned up. (It also brought active tailings sites under the licensing authority of the N.R.C.) Under the act, ninety per cent of the cleanup costs for twenty of the sites will be paid by the federal government and ten per cent by the affected states. The federal government will pay the entire cost of cleaning up the four other sites, which are on tribal lands. The project, which will take seven years to complete, is still only in the planning stages; actual work on the cleanup of the piles must await final guidelines, to be issued by the E.P.A., which are scheduled to appear by January, 1983. The man in charge of the project, which is under the jurisdiction of the Department of Energy, is Richard Campbell, a stocky, gray-haired retired Air Force lieutenant colonel, who works out of a basement room at the department's Albuquerque Operations Office. When I talked to him there not long ago, he told me that the estimated cost of the cleanup had risen from a hundred and twenty-six million dollars, which was the 1978 maximum projection, to "five hundred million in 1981 dollars, or eight hundred million dollars if you project for inflation over the seven years we are mandated to work in." Most of the disposal sites have been inactive for fifteen or twenty years, and, Campbell told me, preliminary surveys have shown that although it might be feasible to stabilize fifteen of them in place, the nine others—in Utah, New Mexico, Colorado, and Wyoming—might have to be moved, because of a possibility of flooding. The question, of course, is where.

"That's what we're working on right now—trying to find candidate disposal sites for these nine piles," Campbell said. "An expensive part of this is going to be transport. We're estimating about thirty-five cents per ton-mile for moving the tailings, so it's important to minimize distances. We're looking for a maximum radius of thirty miles. For a pile at Durango,

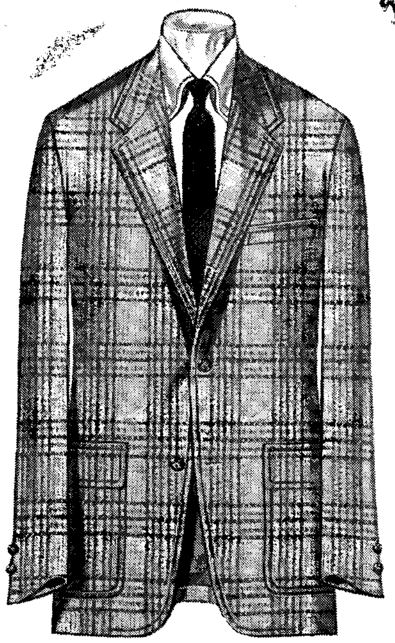
John Marin's New York
at
The Kennedy Galleries
of American Art
October 13 - November 6



". . .Marin was an artist who responded to the vibrancy and humor of the city because these qualities guided his artistic impulses. I met him during the last years of his life. He was in his seventies and still a spry figure with a cropped cap of full hair that was so strikingly a part of his personal appeal. I remember Marin's excited gestures toward different buildings that we passed or that loomed into view as we walked down Madison Avenue. He was passionately intent on convincing me that each structure had a definite personality."

Lawrence A. Fleischman, *Director*
from his forward to the exhibition catalogue

40 West 57th Street N. Y. 10019 (212) 541-9600
Monday-Friday 9:30-5:30



OUR OWN MAKE
SPORT COAT OF
FALKLAND ISLAND WOOL

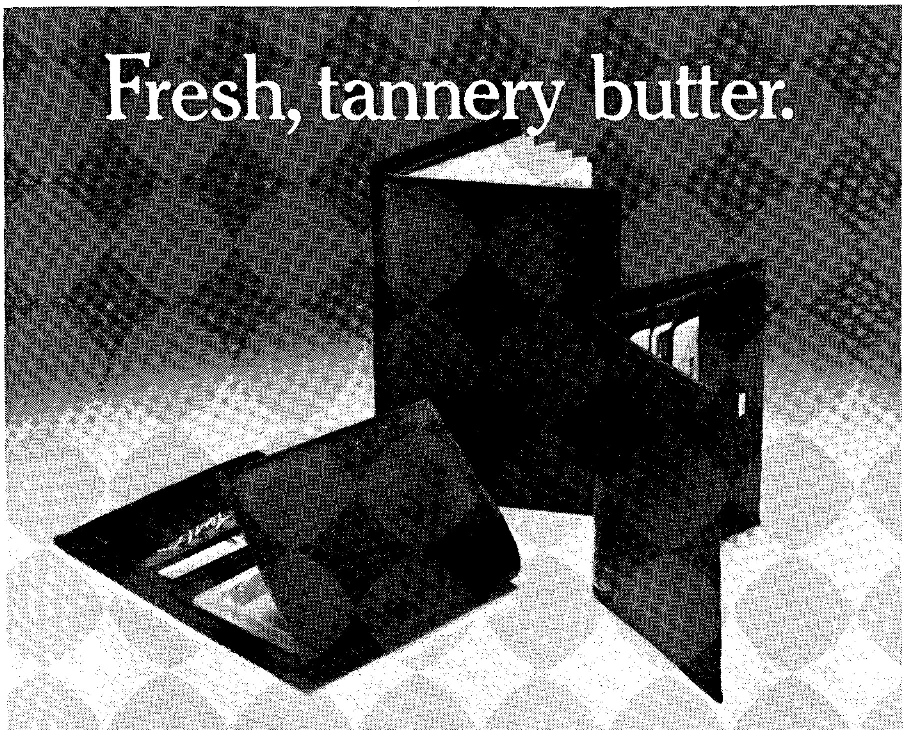
These South American islands are considered to have wools of the highest quality. Woven in Scotland, the uncommonly good-looking tweed is then tailored here, in our own workrooms on this 3-button, patch pocket model. In plaid, check or herringbone patterns. $285

Prices slightly higher west of the Rockies.

ESTABLISHED 1818

Brooks Brothers
CLOTHING
Furnishings for Men, Women & Boys
346 MADISON AVENUE, NEW YORK, N.Y. 10017

Fresh, tannery butter.



Only buttery soft, glove tanned cowhide is selected for these Rolfs accessories for men. They feel sleek and supple, yet each piece is designed for rugged use. Available in a spread of rich, beautiful colors, Rolfs soft, personal leather goods are the cream of the crop.

ROLFS...it shows you care.

West Bend, WI 53095. Available at fine stores throughout the USA and Canada.

Colorado, for example, there is an attractive site about twelve miles away, and it looks as if we could run from eighty to ninety truckloads a day and move the tailings—just over a million and a half tons of them—in about three years."

At the thirty-five-cents-per-ton-mile estimate, the cost of transport would be six and a half million dollars, but of possibly even greater consequence would be the political cost. In most, if perhaps not all, cases, a thirty-mile shift would require the crossing of one or more political jurisdictions. How is a township or a county to be persuaded to accept a hazard that its neighbor is trying to get rid of? (Of course, this question is not exclusive to mill tailings, or even to nuclear waste.) "It *is* a very delicate political operation," Campbell said when I inquired. "We start at the office of the state's governor, and from there we get an interface working with the towns and counties—we are trying to be very careful not to make people feel that it is us, the Feds, who are going to make the decision and then confront them with it. At Durango, for instance, we have a coördinating group that includes representatives of the Chamber of Commerce, the county government, the city government, the local bar association, the local medical association, a college, and a local public-interest group. Our commitment is to come before them every time they want information and to present them with the alternatives under consideration before every decision is made."

And what if all the proposed alternatives are rejected by a local board?

"Then we leave it to the state to work out," Campbell said. "The law says that the states pay only ten per cent but that they have to take over the burden of dealing with local governments."

Whether or not the tailings piles are moved, there will still be a considerable environmental impact from the digging of pits big enough to bury them in—a method of disposal that has been recommended by the N.R.C., which has also urged millowners to consider covering the pits with an asphaltlike emulsion to form a gas-proof membrane, and piling ten feet of earth on top of that. Campbell said that he was not going to "pave the desert," as a newspaper headline had suggested, but he conceded that he would have a problem finding and excavating approximately five hundred

“ALLIED纤维塑料公司在北卡罗来纳州的MONCURE城培训了我国的一批工程技术人员来支援在北京附近计划建造的一座大型聚酯纤维工厂。”

“He means, we mean business.”

Mr. Yang Zhiding of the People's Republic of China is saying “The Allied Fibers and Plastics Company trained engineers and technicians from my country in Moncure, North Carolina for a large polyester complex to be built by China near Beijing.”

Mr. Yang and his associates traveled around the world to us for training because in polyester technology, we're a world leader. And that's because, as Jim Dunbar of Allied is explaining, when we do something, we mean business.

But pioneering in polyester technology is only one way we mean business.

Carpets that hate dirt.

We meant business when we invented the first carpet fiber that actually rejects stains and spills. It's named Anso® IV. A carpet made with it is easier to keep clean because liquids just bead up on the surface. Which means no more crying over spilt milk.

We can stand the heat.

We meant business when we invented Halar® plastic wire insulation. It's a fire-resistant alternative to costly metal-encased wiring, and it can warm a contractor's heart by bringing down the cost of wiring buildings by up to 50%.

Victory at sea.

The old salts at Allied meant business when they produced polyester fiber so seaworthy it was chosen to be woven into the official foul-weather gear and lines aboard the America's Cup racing yachts.

We mean good business.

Last year, Allied Fibers and Plastics had over $1 billion in sales. It's been one of the most consistently profitable companies of its kind in the U.S., earning an average return on assets of over 20% for the past 5 years. See what we mean?

We are not alone.

We're woven together with other major businesses like chemicals, electrical products, and oil and gas to form the fabric of Allied Corporation.

You'll find Allied's technology threaded through everything from firemen's rope to high fashions. When we say fibers and plastics, we mean business. Or, as Mr. Yang puts it, “我们很认真。”

ALLIED
Corporation
We mean business.

© 1981 Allied Corp.

Close friends. Close talk.
Close feelings.
Just say the word, and the
evening doesn't have to end.

Say Galliano instead of goodnight.®

Liquore Galliano®, Bottled in Italy, 70 Proof. Imported by "21" Brands, Inc., New York, NY ©1980

ELECTRONIC REPRODUCTION PROHIBITED

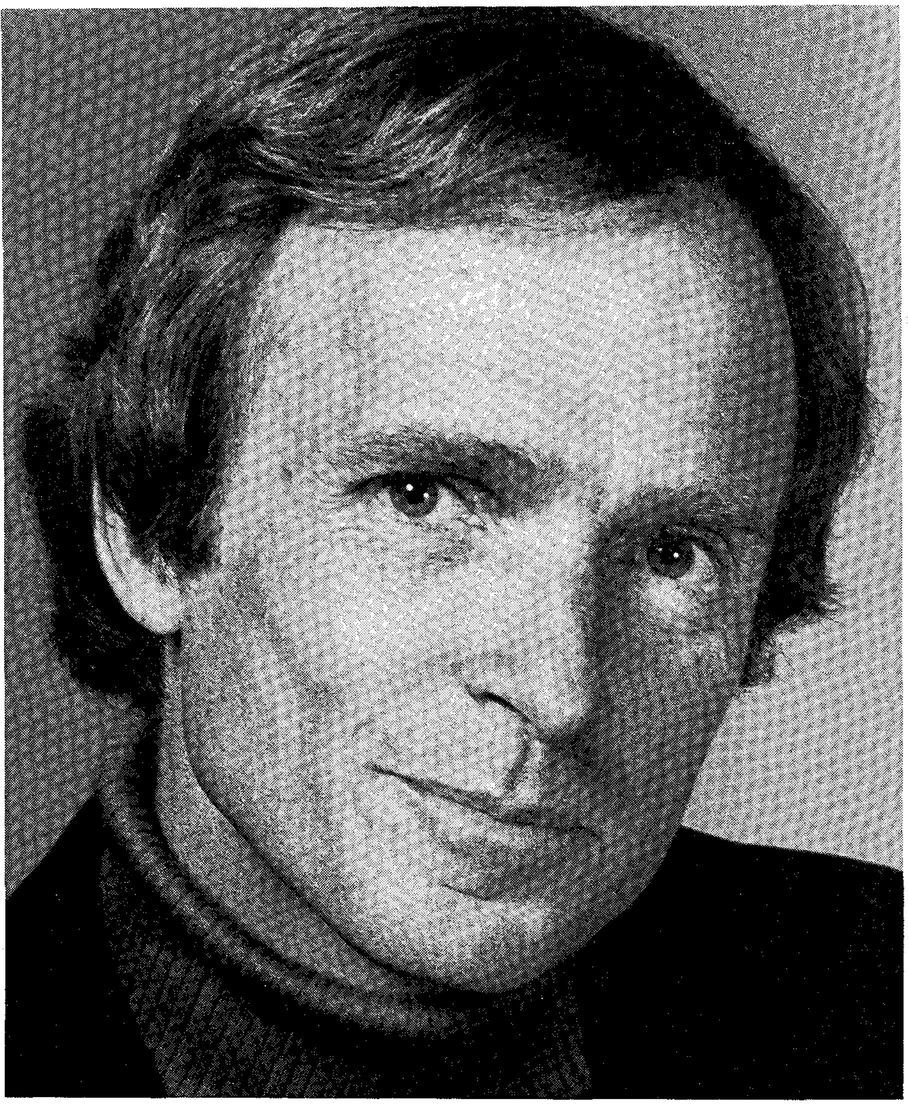
and forty-five million cubic feet of earth (about ten times the quantity that would fill one building of the World Trade Center)—the amount it has been estimated will be needed to put all twenty-four inactive sites under the requisite cover. The tailings at Ambrosia Lake, New Mexico, alone—two and a half million tons—will require a blanket of forty-six million cubic feet of earth. "I'm afraid we'll create a bigger problem just digging up that amount of cover," Campbell said.

Will this mammoth and expensive effort be effective? And if it will be, for how long? At least at first, the asphaltlike membrane and the earth cover should trap and hold the radon gas long enough so that when the atom again decays into a solid it will still be contained. However, the uranium in the tailings will continue to decay and form radon for billions of years, and no one knows how long this containment will remain effective. In order to keep the solidified emulsion intact, Campbell pointed out, the places where tailings are buried will have to be protected from wildlife, and he is therefore skeptical of the wisdom of providing a "vegetative cover" for the pits—a proposal put forward by the N.R.C. in a 1980 environmental-impact statement dealing with uranium milling. Campbell noted that some desert plants put roots down more than ten feet and could pierce the membrane. "Right now," he said, "we're considering covering the sites with riprap"—irregular stones—"but even after that the Department of Energy has a responsibility for long-term management and surveillance. Obviously, each of these piles is going to be a maintenance chore for as long as there is someone around to look after the fencing."

Also skeptical about the vegetative cover—and about the durable qualities of an asphaltlike membrane as well—are members of a research team that has been working at the Los Alamos Scientific Laboratory, in New Mexico, for the past five years to devise a better method of isolating tailings. David Dreesen is the principal investigator of the team. "At one site, where a government contractor, following guidelines issued by the A.E.C., covered over a pile many years ago, we checked back and found problems," he told me when I visited Los Alamos. "Gophers had penetrated the cover and brought tailings up to the surface."

One of his associates, Caroline Reynolds, told me about a polymer

See him charm private lives into going public.



The Dick Cavett experience.
It's watching him charm people into revealing the story behind the story. Making fascinating guests even more fascinating. It's witnessing a master at work.
And Cavett is back for another exciting season on Public T.V. For your private viewing pleasure.
The Dick Cavett Show
Check your local listings.
CHUBB
Made possible in part by a grant from the Chubb Group of Insurance Companies.

GRAHAM &
GUNN LTD.®
"The definitive natural
shoulder clothing"

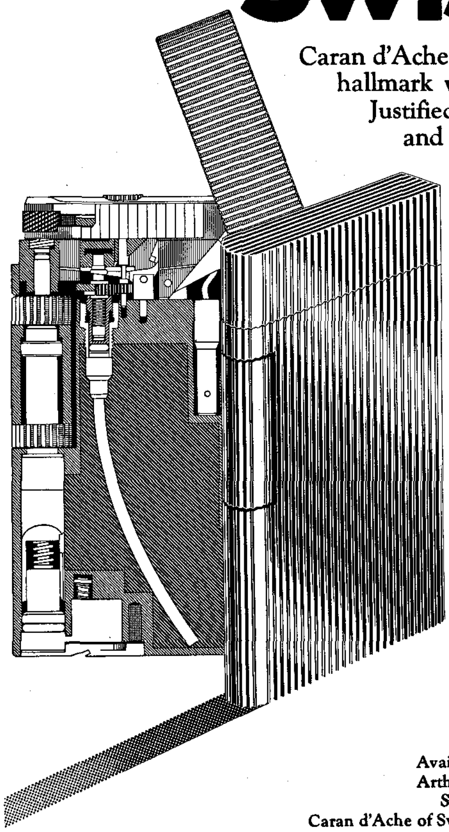
The essential camel hair blazer. A necessity to the natural shoulder wardrobe that will be appreciated for many seasons.

Graham & Gunn sport coats suggested retail prices from $200 to $350 at these and other fine stores:

F.R. TRIPLER, New York City • MAC HUGH, Ridgewood, Westwood, Murray Hill, Woodstock, VT • RICHARD THOMAS, Hamden • KOUNTZ & RIDER, Pittsburgh • PEER GORDON, LTD., Cleveland • NASH'S, Cincinnati • LEONARD COX & COMPANY, Lexington • TOOD GARLAND & COMPANY, Baton Rouge • DE JONGS, Evansville • FITZGERALDS, Grand Rapids • MUELLER BROS., Saginaw • CAPPER & CAPPER, Chicago & Detroit • MAC NEIL & PURNELL, Madison • OAK HALL, Memphis • HARDIE CAUDLE, Chattanooga • GREENHAWS, Little Rock • JACK HENRY, Kansas City • ORBACH'S, Oklahoma City & Tulsa • LITTLER, Seattle • *VELASCO, Puerto Rico*

Graham & Gunn, Ltd., 101 N. Wacker Drive, Chicago, IL 60606.

© 1981 Hart Services, Inc.



Swiss Made

Caran d'Ache products bear the "Swiss Made" hallmark with pride.
Justified pride, too, relfecting the high precision and artistry of the craftsmen of Geneva.
They have designed this ultra-slim lighter featuring dual independent gas reserves.
Its case they have skilfully carved from a single block of metal and then carefully assembled the 84 parts composing this ultra-slim lighter.
Its ruggedness and reliability come from the stringent tests required throughout the creation of this masterpiece. As Swiss as Swiss can be.
And the Swiss are very demanding.
So are you.

CdA
CARAN d'ACHE
GENEVE

Available at Gübelin, 745 5th Ave. New York, N.Y. 10022,
Arthur Brown & Bro., 2 West 46 St. New York, N.Y. 10036
Sam Flax, 55 E 55 St. New York, N.Y. 10022 or write to
Caran d'Ache of Switzerland, Inc., 454 Third Ave. New York, N.Y. 10016,
Tel. (212) 689-3590

emulsion that had been used to cover an inactive mill site at Tuba City, Arizona, in 1968. "The first reports were that everything was grand and glorious," she said. "But within two years the emulsion layer started to degrade. Now you can hardly find a trace of it."

Even if Campbell is successful in isolating the tailings under a protective membrane at or around the inactive sites, the tailings piles at the twenty-one active uranium mills are growing at a faster rate than either the government or private industry now proposes to keep up with. In 1980, the N.R.C. ordered active mills to "develop definitive programs meeting the technical and financial criteria" in its licensing regulations, but a legal question has arisen concerning the extent to which tailings at mills licensed by individual states are subject to the N.R.C. regulations, and it is expected to take years to work its way through the courts. Beyond that, there is a pragmatic question of whether even the wealthy mining industry is financially capable of meeting these requirements. If, as Campbell believes, it is going to cost eight hundred million dollars to dispose of twenty-five million tons of tailings at the inactive sites, where will the money be raised to dispose of more than six times that amount? Even the General Accounting Office, which is not known for liberality in the matter of federal appropriations, notes that more than half these tailings were generated in the production of uranium for defense projects and government-funded research programs, and in 1979 it recommended that assistance be given to millowners faced with the expense of "retroactive stabilization."

To this should be added the cost of stabilizing three times the present quantity of tailings, which is what will have to be produced, at perhaps fifty-three additional mills, if the United States is to meet its current uranium-production schedules through the year 2000. Campbell's inflation-adjusted estimate of eight hundred million dollars for burying just twenty-five million tons of tailings works out to thirty-two dollars per ton. When that figure is applied to the hundred and seventy-two million tons of currently unprovided-for tailings at active mill sites, plus the N.R.C.'s latest estimate of five hundred and seventeen million tons of tailings that will be produced by the year 2000, the projected cost works out to something over

BARBARA RUSH

This unretouched photograph was taken after Miss Rush used Ultra Lift.

"For a career woman whose business calls for glamour,
a busy day can accent facial lines and other flaws.

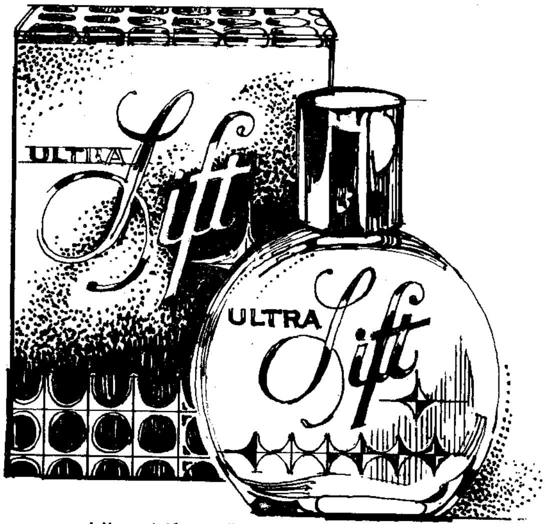
For instance, some women have the problem of
puffiness under the eyes.

But I know I always look my best before the camera,
because now I've found *new Ultra Lift with collagen.*

A few drops help smooth away lines
in seconds. And for those of you who do
have puffiness, Ultra Lift works wonders.

And it lasts all day, or all evening."

DAUPHIN INC. 1443 S. Miami Ave. • Miami, FL 33131
Please Rush (   ) Bottles Ultra Lift – $30 plus $1.50 handling
Name
Address
City   State   Zip
☐ Check Enclosed ☐ Money Order ☐ Visa ☐ Master Charge
Card No.   Exp. Date
Signature
For faster service call: (800) 327-7739 or in Florida call collect: (305) 374-6057 Florida Residents Add 4% Sales Tax   NY-1

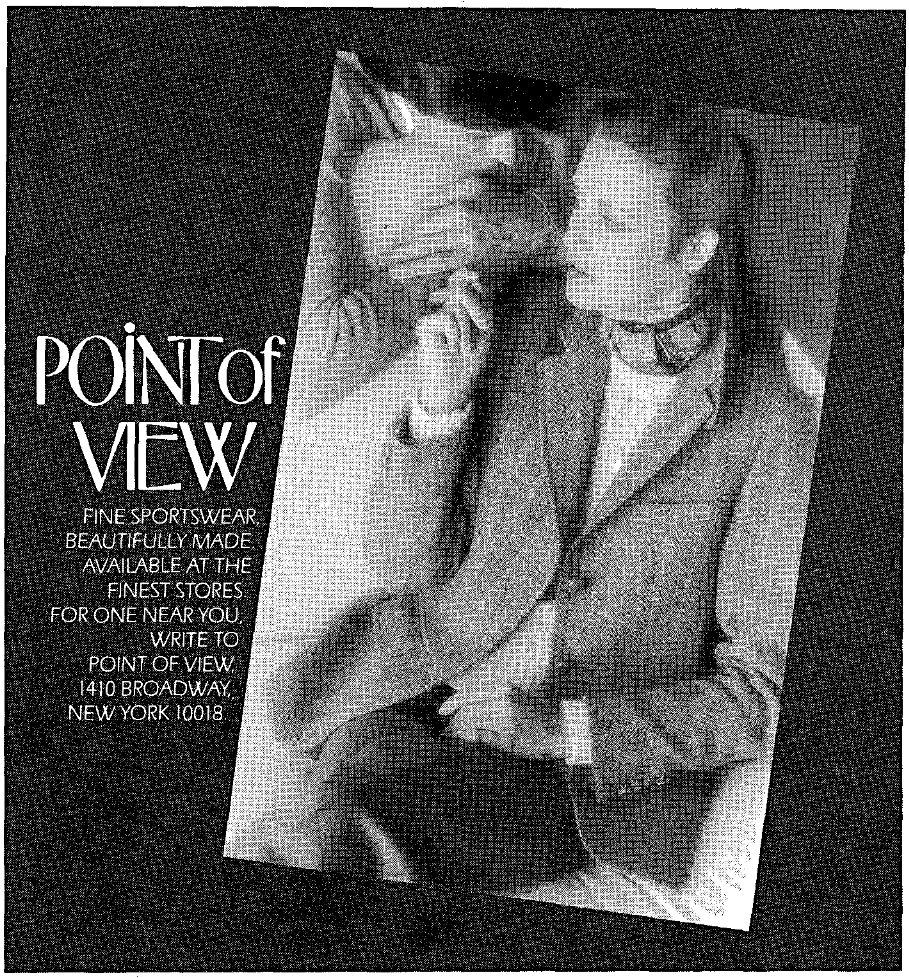


Ultra Lift by Dauphin – with collagen
Half Ounce $30

twenty-two billion dollars—just to dispose of this first, and most neglected, form of radwaste.

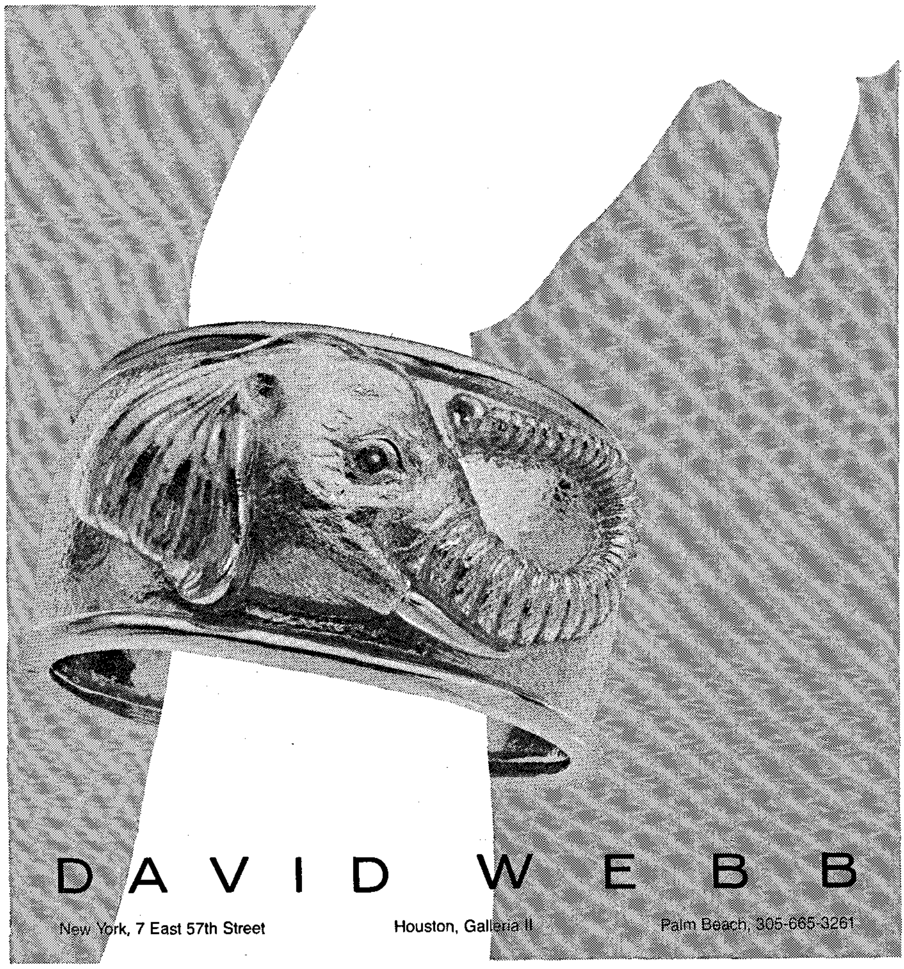
THE category of low-level wastes encompasses all radioactive discards that are not mill tailings, are not contaminated by significant proportions of transuranic elements, are not spent reactor fuel, and are not products of reprocessing. It covers the widest possible radioactive spectrum, from slightly contaminated gloves and shoe covers worn by workers in nuclear facilities to heavily contaminated sludges. According to the Oak Ridge National Laboratory's 1980 survey, more than sixty-two million cubic feet of this material is buried at seventeen federal sites and more than twenty-three million cubic feet of it is buried at six commercial sites (only three of which are still open). This inventory is expected to increase at an annual rate of 2.4 million cubic feet at government sites and 3.3 million cubic feet at commercial ones.

In addition, an unknown volume of low-level radwaste has been dropped into the Atlantic and Pacific Oceans at ten known sites, including three off British Columbia. Officially, this material, which was catalogued by its radioactivity, amounts to a total of nearly ninety-five thousand curies, but that figure does not take into account secret military dumping operations. Last year, a retired Navy pilot told New Jersey environmental authorities that in 1947 he flew over the Atlantic three times and dropped a total of six tons of waste cannisters, and that the flight records of these missions were later destroyed; similar accounts of unrecorded drops in the Pacific were later given to investigators for congressional committees. The waste that is on record as having been disposed of in the oceans was simply sealed in fifty-five-gallon or eighty-gallon drums lined with concrete—to serve as both shielding and ballast—and dropped off barges. This practice continued for years, despite disclosures that many of these drums, as a result of water pressure or the force of their contact with the ocean bottom, had ruptured immediately, diffusing their radioactive contents into the ocean; finally, in 1970, the A.E.C., for stated reasons of economy, barred sea disposals. In 1976, Robert Dyer, an oceanographer for the E.P.A., reported that underwater photographs of one of the principal dumping sites—near the Farallon Islands, about thirty miles off



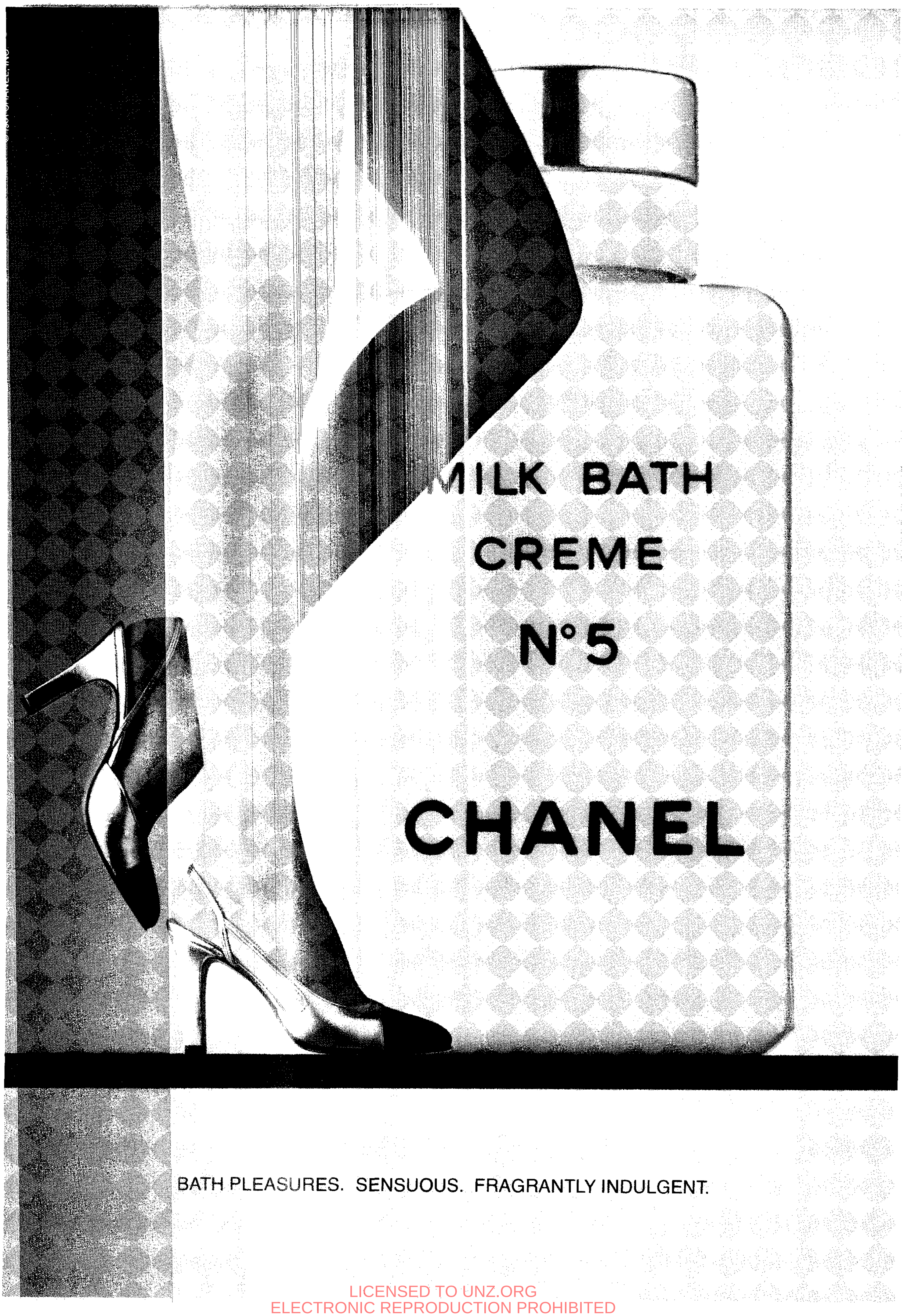
POINT of VIEW

FINE SPORTSWEAR.
BEAUTIFULLY MADE.
AVAILABLE AT THE
FINEST STORES.
FOR ONE NEAR YOU,
WRITE TO
POINT OF VIEW,
1410 BROADWAY,
NEW YORK 10018.



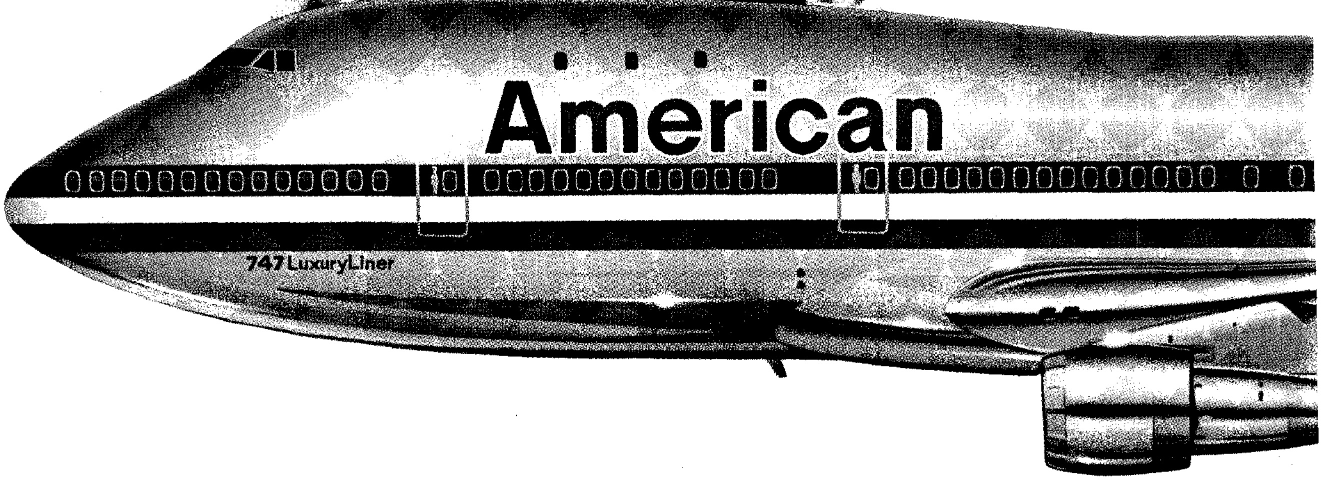
DAVID WEBB

New York, 7 East 57th Street
Houston, Galleria II
Palm Beach, 305-665-3261


MILK BATH
CREME
N°5
CHANEL
BATH PLEASURES. SENSUOUS. FRAGRANTLY INDULGENT.

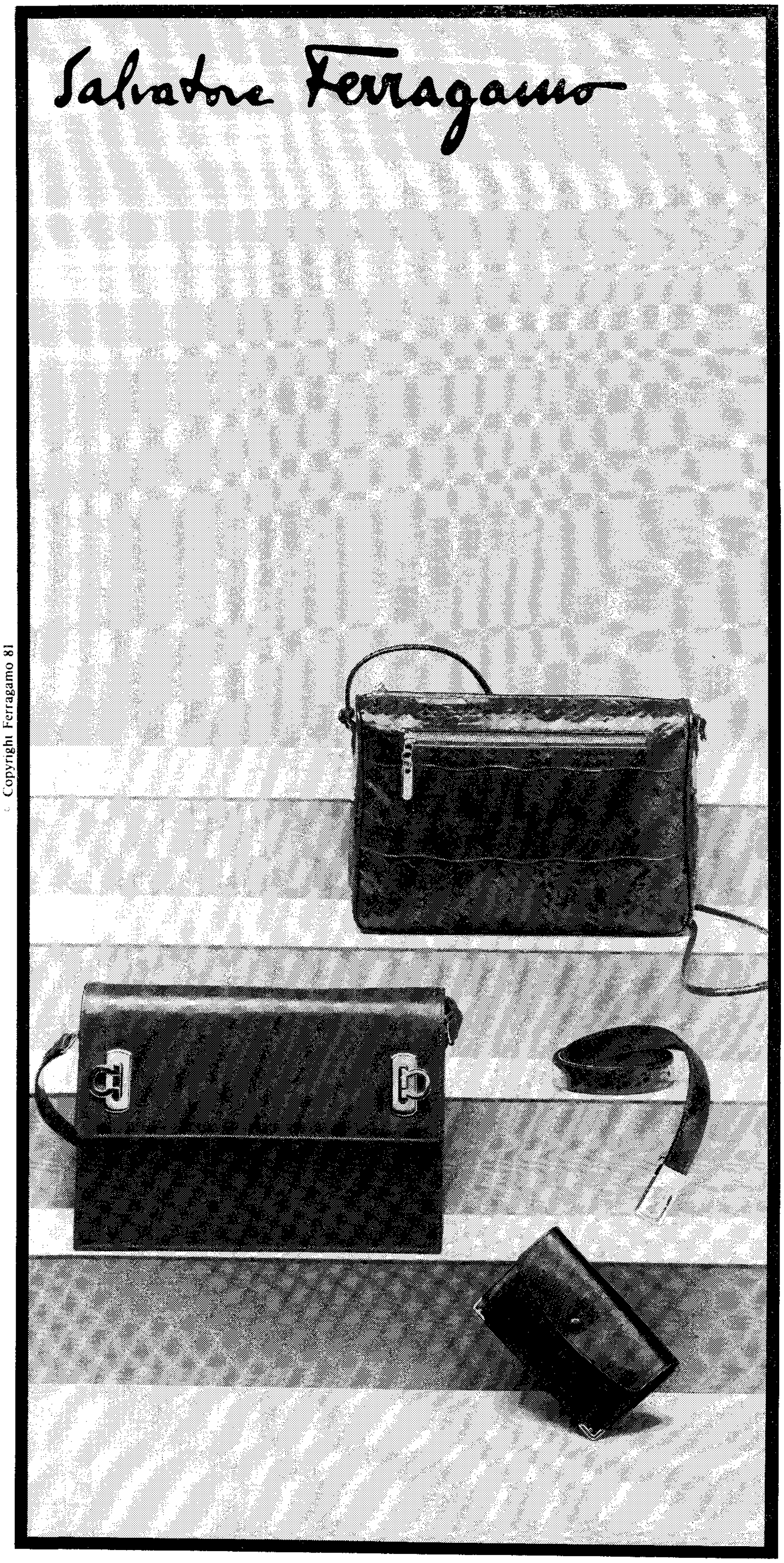
AALOHA

Say hello to gentle trade winds and warm, friendly smiles. Hawaii. Where lush islands, blue ocean and remarkable people come together to create paradise. An American Airlines 747 is ready to introduce you to Hawaii any time you choose. And our special vacation packages let you discover the islands any way you choose. It's all part of the special service you've come to expect from American. So call your Travel Agent or us and say hello to Hawaii. Once you do, you'll never say goodbye. Just Aloha. **We're American Airlines. Doing what we do best.**



San Francisco—indicated that of the approximately fifty thousand drums dropped into depths of up to six thousand feet, twenty-five per cent had ruptured or were corroding. In addition, plutonium contaminants of ocean-bottom sediments in the area were measured at amounts up to twenty-five times as high as the concentrations that could have resulted from fallout from postwar weapons-testing. Another E.P.A. "observation of specific interest" on the photographs was the presence of large white vasiform sponges, growing on both intact and breached containers. One of the sponges had grown to a previously unheard-of size of four feet. William D. Rowe, then deputy assistant administrator of the agency's radiological programs, assured a House energy subcommittee that it was "extremely unlikely" that there could be "any correlation between the size of these sponges and the contents of the drums." He also called the plutonium measurements "well below any marine environmental concentration of health significance." Subsequent studies of cod netted near the Farallons have shown elevated radiation readings, and it is the conclusion of W. Jackson Davis, a professor of biology and environmental studies at the University of California at Santa Cruz, that "the scope and magnitude of radioactive contamination of the Pacific Ocean could be greater than previously realized." The E.P.A. has also recently reported that radioactive americium has been found in fish caught in the Atlantic.

The oceans, however, have received only a small fraction of the low-level radwaste for which the federal government has been responsible. The bulk of it has been deposited in burial trenches at repositories at the Hanford Atomic Energy Reservation, in the state of Washington; the Savannah River (nuclear) Plant, in South Carolina; the Oak Ridge National Laboratory; the Los Alamos Scientific Laboratory and the Sandia National Laboratories, in New Mexico; the Idaho National Engineering Laboratory; and the Nevada Test Site. Smaller but still active repositories are maintained at the Feed Materials (for nuclear weapons) Production Center, at Fernald, Ohio; three uranium gaseous-diffusion plants, at Oak Ridge and in Paducah, Kentucky, and Portsmouth, Ohio; weapons-components factories at Oak Ridge and near Amarillo, Texas; and the Lawrence Livermore National



© Copyright Ferragamo 81

FERRAGAMO 717 Fifth Avenue, New York. 212-759-3822

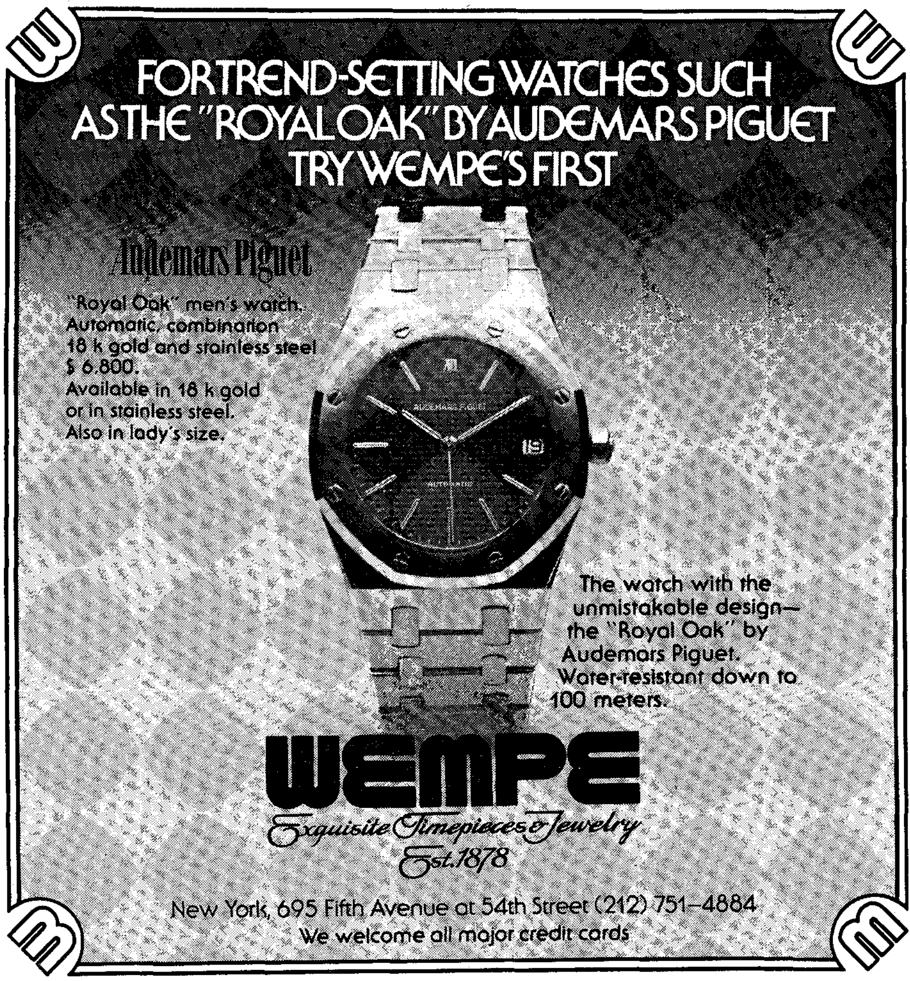
For those who demand the best.

Amalfi

Milano

For full-color style folder write:
UMA Shoe Corporation, Dept. NY 10,
681 Fifth Avenue, New York, NY 10022.

BRUNO MAGLI
THE WORLD'S FINEST MEN'S SHOES



FOR TREND-SETTING WATCHES SUCH AS THE "ROYAL OAK" BY AUDEMARS PIGUET TRY WEMPE'S FIRST

Audemars Piguet
"Royal Oak" men's watch.
Automatic, combination
18 k gold and stainless steel
$ 6.800.
Available in 18 k gold
or in stainless steel.
Also in lady's size.

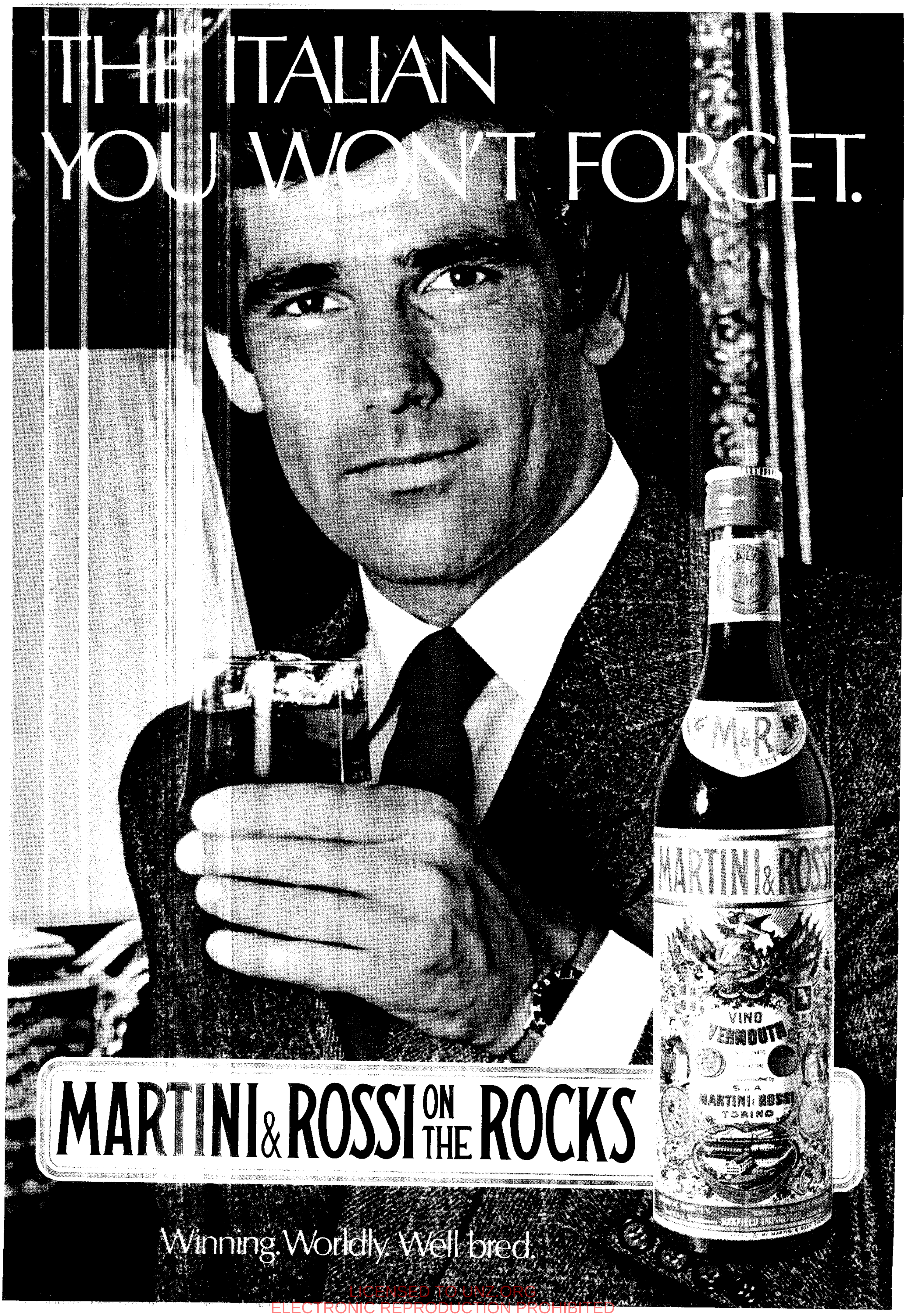
The watch with the
unmistakable design—
the "Royal Oak" by
Audemars Piguet.
Water-resistant down to
100 meters.

WEMPE
Exquisite Timepieces & Jewelry
Est. 1878

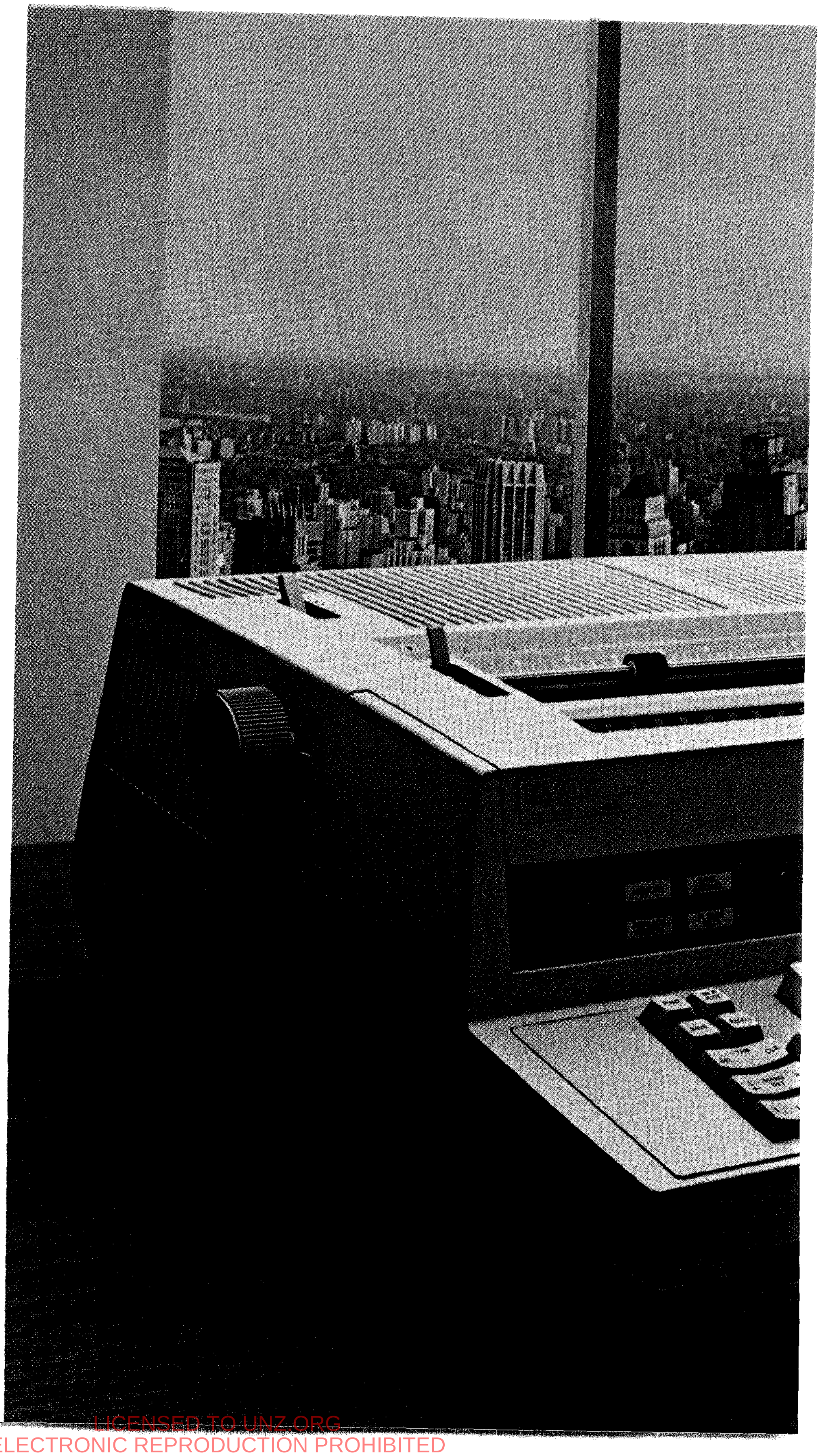
New York, 695 Fifth Avenue at 54th Street (212) 751-4884
We welcome all major credit cards

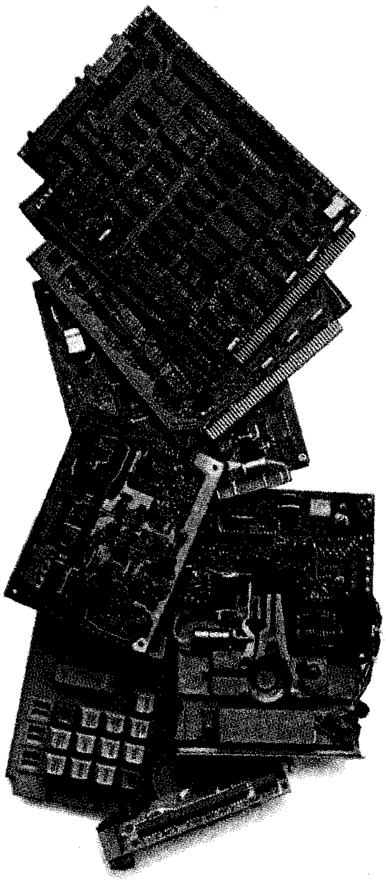
Laboratory, in California. There are also inactive repositories, at a facility that once processed and purified uranium, in Weldon Springs, Missouri; at a regional storage site in Niagara Falls, New York; and at the Brookhaven National Laboratory, on Long Island. Considerations of economics and proximity to nuclear-weapons-production operations determined the choice of most of the sites; environmental factors were given little weight. In 1976, George DeBuchananne, chief of the United States Geological Survey's Office of Radiohydrology, testified before the Joint Congressional Committee on Atomic Energy that although his agency was routinely called in to study prospective sites for nuclear power plants, laboratories, and processing plants, "the Survey has worked only peripherally on high- and low-level radioactive-waste disposal problems," and he noted that "prior to the 1975 fiscal year, the Survey's role in radioactive-waste disposal has been primarily one of investigating problems" after sites were chosen.

There have been a number of problems to investigate—most notably in the Oak Ridge region, where the three low-level burial sites, at the National Laboratory, the uranium gaseous-diffusion plant, and the weapons-components factory, concentrate more than eight million cubic feet of radwaste within a ten-mile radius in a region that has an average annual rainfall of approximately fifty-three inches (more than any other American nuclear-waste-disposal site), a water table only from five to fifteen feet below the surface (some trenches begin filling with water as soon as they are dug), and an underlying limestone-and-shale ground formation that is deeply fractured. "We had the first leaky burial ground, so we have had to become damn well expert on the problem," Joseph A. Lenhard, an assistant manager of energy research and development in the Department of Energy's Oak Ridge office, told me last year. For the most part, solid low-level waste is disposed of at Oak Ridge much as it has been since 1944, when plutonium was first produced there. Edward King, a waste-processing manager, drove me to the National Laboratory's current waste-burial area—its sixth—where we found an assortment of sealed fifty-five-gallon drums, open garbage cans, and cardboard boxes that had been dropped haphazardly from a truck into an open


THE ITALIAN YOU WON'T FORGET.
MARTINI & ROSSI
VINO VERMOUTH
S. p. A.
MARTINI & ROSSI
TORINO
MARTINI & ROSSI ON THE ROCKS
Winning. Worldly. Well bred.

You cannot

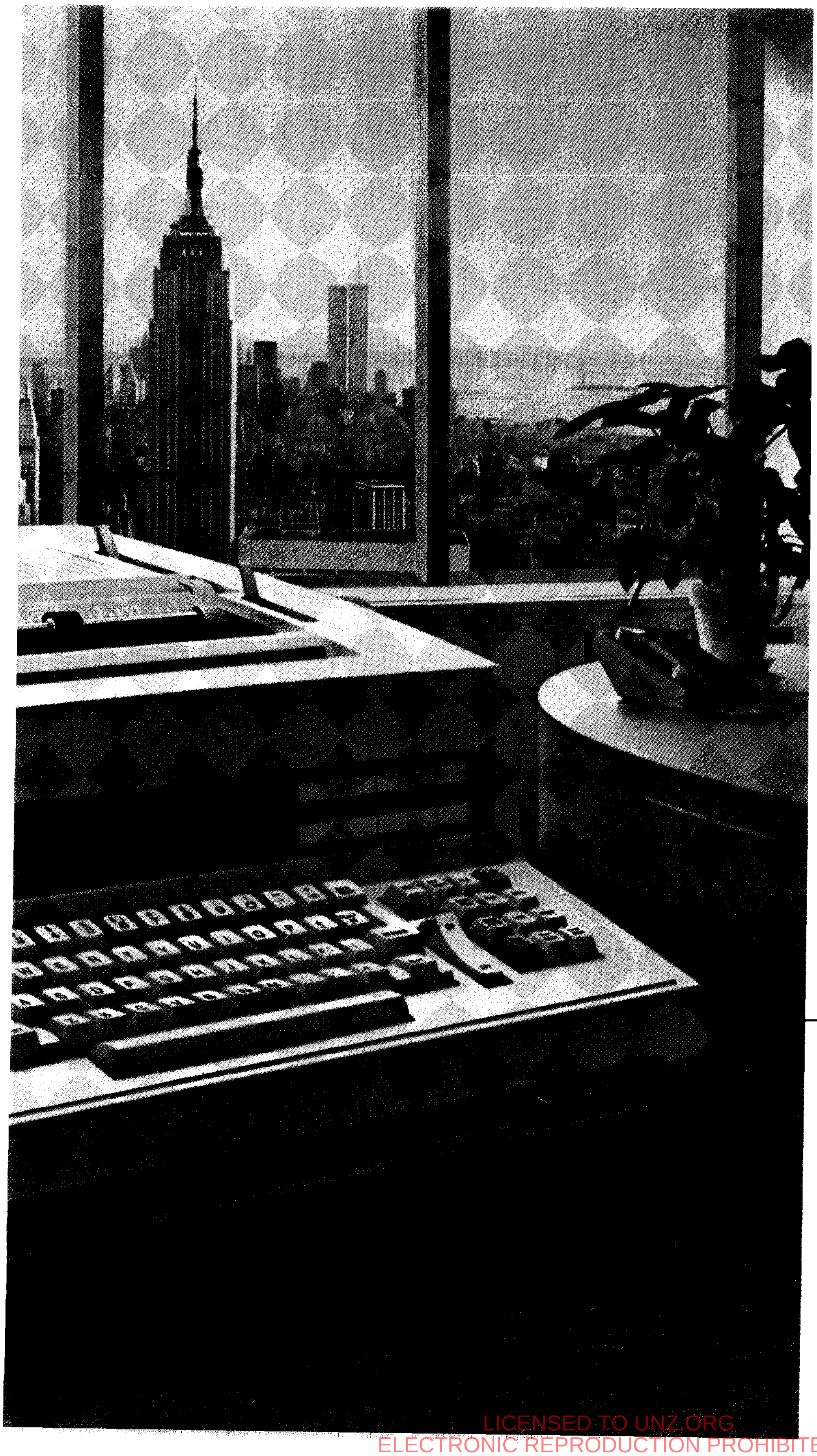




These components convert The Intelligent Typewriter to a multi-function word processor.

They also give it the capability to communicate with other information sources. Our typewriters can talk to our typewriters and send or receive a page of text in 20 seconds.

This is the cost-efficient way to get the flexibility you need.



outgrow it.

The Intelligent Typewriter.® It upgrades from an electronic typewriter to multi-function word processor in less than an hour.

The Intelligent Typewriter was the first electronic designed to grow.

It can be upgraded to store and edit text. To display text. To become a multi-function word processor. As your needs grow, more capability is simply added in.

So The Intelligent Typewriter is more than the first. It may be the last typewriter you will have to buy.

To learn more, ask for our "Start with us. Stay with us." product information kit.

Or call our nearest office or toll-free: 800-327-6666. In Florida: 1-800-432-0800.

There's never been a more affordable time to start than right now. And it's available for immediate delivery.

EXXON OFFICE SYSTEMS

Start with us.
Stay with us.

Exxon Office Systems Company
P.O. Box 10184
Stamford, CT 06904

NYO 10 19

Send me more facts on The Intelligent Typewriter.

NAME

COMPANY

ADDRESS

CITY STATE ZIP

PHONE NUMBER

trench about twelve feet deep. "The waste is brought here in anything that will get it into the hole safely," King said. "When the trench is within three feet of being full, we cover it over with earth, and we fill and grade on a continuous basis to try to reduce the amount of water that might infiltrate and to keep trees from taking root on the site and forming root cracks down deep."

As has frequently happened in radwaste management, an attempt to reinforce these basic grounds-keeping protections only made the problem worse. In 1974, James O. Duguid, who was then a researcher in the laboratory's Environmental Sciences Division, reported at an A.E.C. seminar that when additional earth fill was deposited as an extra cover on top of the trenches at one of the burial sites it "increased the surface elevation and also increased the permeability of the surface soil," thus raising the groundwater table and speeding the leaching of the buried radioisotopes. "In some locations in the burial ground, trenches behave like tilted bathtubs," he said. "The trench fills with groundwater, which then spills over the lower end of the trench and appears in surface seeps." In 1976, a panel of scientists appointed by the National Academy of Sciences and the National Research Council confirmed that at one burial site at Oak Ridge "water is moving through the solid waste and carrying contaminants away from the disposal site." It has recently been found that the leaching of radioactive metals from low-level-waste trenches at Oak Ridge (and elsewhere) has been speeded by the disposal at these burial grounds of organic chelates—metal-bonding compounds that are frequently used in the decontamination of nuclear-reactor piping and equipment. Material from this procedure is believed to combine with radioactive substances in the buried waste and to release into groundwater isotopes that would otherwise have combined with rock or been absorbed in soil.

When the elevated rate of leaching became apparent, engineers for the Union Carbide Corporation, the operator of the laboratory, received permission to solidify and "hydrofracture" the reactor-cleaning chelates and other liquid low-level wastes, which are now produced there at the rate of about a hundred and fifty thousand gallons each month. Adolphus L. Lotts, who was until recently the laboratory's di-

©J. G. HOOK, INC. 1981

Classic feminine clothing and accessories . . . the understatement of gentle breeding and natural selection. In regular and *petite* sizes, *at fine stores nationwide.*

Send for "The J. G. Hook Woman," an informative brochure.

J. G. HOOK ®

1410 Broadway • New York • 10018

rector of nuclear-waste programs, drove me to a knoll where solidification and hydrofracturing are carried out. Five tanks, each about fifty feet tall, and some high-pressure pumping machinery were connected by an assortment of pipes to a well that extended down a thousand feet, into a formation of shale more than a hundred feet thick. "We hold the waste in the tanks until we're ready to pump it," Lotts explained. "Then we mix it with cement and fly ash. The well casing is slotted at the lowest depths. This allows us to pump ordinary water under pressure out into the shale, to fracture its layers. Then we pump out the water and pump in the cement-waste slurry, also under pressure, and that enlarges the cavity and spreads the mixture farther into the shale." In Lotts' office, an artist's projection of the effects of the hydrofracturing procedure showed the well casing at the center of thirty or forty irregular wafers of solidified waste which had been inserted between layers of shale. "Since 1966, more than two million gallons of concreted waste have been pumped into this knoll," Lotts said. "We haven't spotted any contamination at all in any of the monitoring wells. As a matter of fact, the only physical effect we have been able to determine is that we have an uplift of a few thousandths of an inch in the hill."

Despite this successful record, isotopes from Oak Ridge's solid-waste burial trenches—and from several cemented-over ponds where liquid radwastes were allowed to settle before 1966—continue to be measured in several creeks that empty into the Clinch River, which flows sixteen miles southwest to its confluence with the Tennessee, which, in turn, flows to the Ohio and on to the Mississippi. In 1979, after Hurricane David, Louis G. Williams, an emeritus professor of ecology at the University of Alabama in Tuscaloosa, reported monitoring the passage of a "slug" of Tennessee River organisms contaminated by concentrations of cobalt six thousand times as high as normal fallout measurements and by concentrations of strontium and cesium eight thousand to ten thousand times as high.

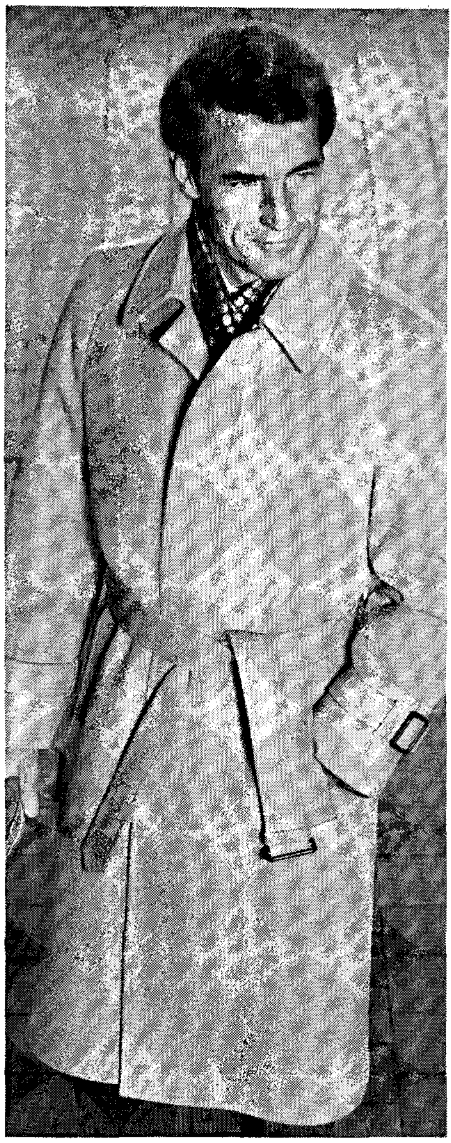
Low-level wastes have spread contamination in other ways—although to a lesser extent—at the sixteen other federal repositories. For example, government trenches at the Hanford Reservation which contain sixteen million cubic feet of low-

Ricci for lunch.

Ricci anytime. The elegance of Ricci silverplate enhances any setting. A family breakfast. A snack with friends. A grand supper.
And you wouldn't dream of putting anything this beautiful in the dishwasher. But you can.
A thick layer of pure silver makes Ricci unalterable and practical for everyday use.
And we support this with a 50-year warranty.*
Ricci silverplate flatware. Something your guests will notice, admire and appreciate. Anytime. And every time.

Ricci
Italian Silversmiths
A fine European tradition since 1840.

Ricci is available at these fine stores:
David Orgell, *Beverly Hills;* Styles Jewelers, *Houston;* Bertha's, *Las Vegas;* Bergdorf Goodman, *New York;* Neiman-Marcus, *Dallas;* Pace Setter Pavilion, *Costa Mesa.*
For free brochure of the Ricci collection, please write to: Ricci, Dept. NY, 5700 W. Pico Blvd., Los Angeles, Ca. 90019.
*Blades not covered



THE GREAT AMERICAN COATS: JASON GIBBS

The purist's single-breasted pure wool trenchcoat. Raglan sleeves, flyfront, fully belted and sleeve-strapped. The "Wynmoor" at Raleigh's Washington, D.C,; Norman Turner, Chicago or for a store near you, write Jason Gibbs/ Malcolm Kenneth, a division of After Six, Inc., 1290 Ave. of the Americas, New York, N.Y. 10104.

level solids are frequently burrowed into by desert animals, and when I visited there in 1979 I was shown (from a distance) a sagebrush-covered tract of about four square miles which had to be patrolled by health physicists, who vacuumed up radioactive droppings and the radioactive carcasses of rabbits, coyotes, and other creatures.

Several of the six commercial low-level repositories have also encountered difficulties in containing radwaste. In order of their establishment, these facilities are in Beatty, Nevada; in Maxey Flats, Kentucky; in West Valley, New York; within the federal nuclear reservation at Hanford; in Sheffield, Illinois; and near the federal Savannah River Plant, in Barnwell, South Carolina. All these repositories are on land owned by the federal government or by state governments and leased to private operators. A firm known until recently as the Nuclear Engineering Company—it now calls itself U.S. Ecology—operates the repositories at Beatty and Hanford and maintains the repository at Sheffield. The site at Maxey Flats, which it formerly operated, has been turned over to the state. U.S. Ecology is a subsidiary of Teledyne, an industrial conglomerate. Nuclear Fuel Services, a subsidiary of the Getty Oil Company, manages the facility at West Valley. Chem-Nuclear Systems, a firm with headquarters in Bellevue, Washington, operates the Barnwell site. Three of the six facilities—West Valley, Maxey Flats, and Sheffield—no longer accept radwaste. The West Valley repository, developed at the request of New York State, was at first only a sideline of a spent-fuel-reprocessing plant that Nuclear Fuel Services operated from 1966 to 1972. It accepted more than two million cubic feet of waste in a twenty-two-acre state-licensed burial ground (there is also an adjoining seven-acre federally licensed burial ground, for wastes produced at the reprocessing plant) before March, 1975, when rainwater broke through the top of the first of two trenches that overflowed. As is so often the case in radwaste operations, this containment failure turned out to have been caused by a supposed strength: West Valley's renowned "silty till," a claylike glacial drift that is impermeable to water, was responsible for a "bathtub effect," similar to the one at Oak Ridge, and rainwater seeping into the trenches built up until it broke through the trench

Six ounces of perfection.

The Hoffritz Engraved Pewter Flask
Like all of our pewter flasks, this hand-engraved classic comes to you from the craftsmen of Sheffield, England. It is designed to pour six ounces of refreshment with impeccable taste. And, thoughtfully enough, the design leaves room for a monogram. (55026) $57.50.

© Hoffritz for Cutlery Inc. 1981

A touch of HOFFRITZ

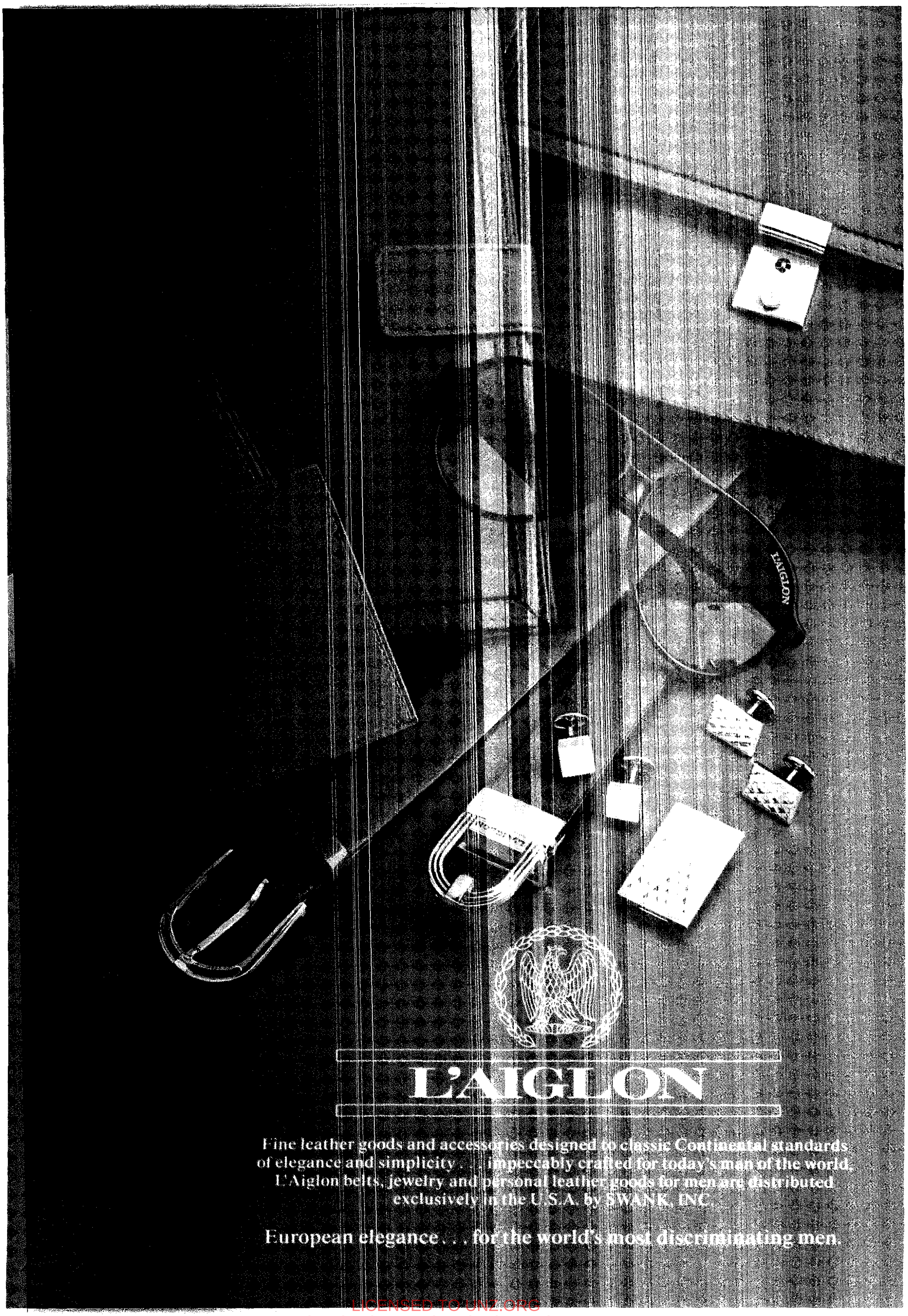
$2.00 Shipping & handling. Add area sales tax.
AE/MC/Visa/Diners. Hoffritz, Dept. 700MM,
515 W. 24 St., NYC 10011. (212) 243-6140.

THE CLYDESDALE COLLECTION

Coasting along in the right social circles. Metal coasters with the look of pewter boast the Clydesdale crest. Holds glasses up to 3" in diameter. Set of four, $13.95 plus 2.25 postage and handling. Send check or money order to: The Clydesdale Collection, P.O. Box 1977, St. Louis, MO 63118.

To order with Visa, American Express or MasterCard, send your card number and expiration date or call
TOLL-FREE 800-325-9665.
(In Missouri, 800-392-9169)

Void in Kentucky. A48 ANHEUSER-BUSCH, INC. • ST. LOUIS



L'AIGLON

Fine leather goods and accessories designed to classic Continental standards of elegance and simplicity . . . impeccably crafted for today's man of the world. L'Aiglon belts, jewelry and personal leather goods for men are distributed exclusively in the U.S.A. by SWANK, INC.

European elegance . . . for the world's most discriminating men.

The Taste of the Renaissance lives on
SARONNO
SARONNO
ILLVA
AMARETTO di SARONNO
ORIGINALE
A LIQUEUR PRODUCED BY
ILLVA SARONNO ITAL
56 PROOF

LIQUEUR 56 PROOF. SOLE U.S. DISTRIBUTOR, FOREIGN VINTAGES, INC., JERICHO, N.Y. © 1981. A UNIQUE PRODUCT FROM ILLVA SARONNO, ITALY

•AMARETTO DI SARONNO•ORIGINALE•1525•

FOR FREE FOOD AND DRINK RECIPE BOOKS, WRITE BOOKLETS: P.O. BOX 5145, F.D.R. POST OFFICE, N.Y., N.Y. 10150.

covers. This contaminated water eventually reached Cattaraugus Creek, which drains through an Indian reservation into Lake Erie. According to Dr. Alden Pierce, who was Nuclear Fuel Services' operations manager when I visited West Valley in 1980, the radioactivity levels were not significant. "Not once in the history of our entire operation have the alarms on the radiation monitors in Cattaraugus Creek gone off," he told me. Nevertheless, burial operations were halted, the trenches were pumped out (nearly two million gallons of water had to be transferred into holding lagoons and then processed in a treatment plant, where as much as possible of the contaminating material was filtered out before this liquid, too, was released into the creek), and the trench covers were reinforced. The burial ground now resembles a golf-course fairway ribbed lengthwise by the grass covers of the trenches. "We mow this grass cap regularly, and if we see any settling, then we regrade it," Dr. Pierce said. "We monitor the trenches, and we have had some indications that water levels are again rising slowly. But it isn't an imminent threat."

In September, 1980, Congress authorized a project in which the federal government agreed to pay ninety per cent of the cost of decontaminating and decommissioning the West Valley reprocessing plant and disposing of the accompanying high-level waste; the remaining ten per cent will be paid by the State of New York. The latest estimated cost for the seventeen-year program is as high as eight hundred and fifty million dollars. Left unsettled by the agreement, however, is the future of West Valley's low-level-waste burial ground. Late last year, Nuclear Fuel Services announced that when its lease with the state ran out, on January 1, 1981, it would simply abandon the site. So far, it has been prevented from doing so by a court injunction.

The second commercial low-level repository to close its trenches was Maxey Flats. Although the A.E.C. had warned state officials before the repository was constructed, in 1962, that it had been unable to draw "firm" conclusions about "the geologic suitability of the proposed burial site to assure there would not be transport of radioactive materials through ground water to surrounding streams," the Kentucky officials expedited the licensing and leasing of the site (two hundred and fifty-two acres), in the

Also in Egypt there is a difference between travel and Lindblad Travel

You suspect the difference when you witness the huge tourist crowds boarding their buses and ships in Cairo and Luxor.

You become aware of the difference when you step aboard Lindblad Travel's riverboat—the M.S. PYRAMIDS and meet only 39 other discerning passengers.

You know the difference when it becomes apparent that the greatest luxury along the Nile is privacy—the privacy offered by Lindblad Travel.

Most of our Egypt programs feature a unique preliminary two-day stopover in London for specially conducted tours of the British Museum's Egyptian Collection, perhaps the finest in the world.

In Egypt the cruise aboard M.S. PYRAMIDS offers both the Upper and Lower Egypt as it sails all the way from Cairo to Aswan—and to complete the visit—we fly you to Abu Simbel, the world's greatest outdoor museum.

Egyptologists accompany the entire cruise and with the help of films and slides they make *your* discovery of Egypt very different and very much richer. Our riverboat is fully air conditioned and all cabins have private facilities.

Shorter, but no less dramatic, is our "A Thousand Miles up the Nile" adventure which has enjoyed continuous popularity for many years and also our newly inaugurated "Wonders of Egypt" tour.

We have operated tours along the Nile since 1958—almost 25 years—and our knowledge of the ancient sites is unique in the travel industry. Our journeys into the antiquity of Egypt are also surprisingly affordable.

Several extension programs are available including one to the "Holy Land" rounding out your insight to this historic part of the world.

Come with us and discover the difference between travel and *Lindblad Travel.*

LT

To obtain a brochure describing our Egypt programs call (203) 226-4189, ask your Travel Agent or write:

LINDBLAD TRAVEL, INC.
8 Wright Street, P.O. Box 912, Westport, CT 06881 USA Telex 643443

Name ____________________

Address ____________________

City ____________________

State ____________ Zip ________ Telephone ________

Travel Agent ____________________

NY 10-19

The little things

Control the details and you control the world.*

✣ ✣ ✣

At Chicago's Whitehall, nothing is unimportant enough to escape the staff's attention—and guests come back year after year.

✣ ✣ ✣

"Does marmalade from Scotland have more pulp?"

Imagine a business entirely made up of details—and you have a pretty good idea of what it takes to run a great hotel.

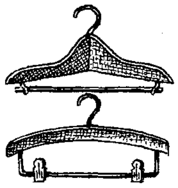
Item: "When you travel next, will you stay at the Whitehall?" "Not until you get better marmalade," read an answer in a guest questionnaire. (The Whitehall has found an excellent one, but continues to search for the *perfect* marmalade.)

WILKIN & SONS
TIPTREE
TIPTREE ENGLAND
GOOD BITE

Item: "'Skirt hangers sure would be nice,' commented Ms. Scott as she checked out of 903," read an entry in the manager-on-duty's log. (Skirt hangers were purchased.)

Item: White gloves. The doormen require scores of pairs each week. Spares must be kept in stock. Four sizes required. (Standing order.)

The Whitehall Hotel has for years been a favorite of frequent travelers to Chicago. Is it loved for what some say is the best breakfast coffee in the Midwest? Or is it the mysterious ability of the concierge to get aisle seats for the Lyric Opera?


PROPER HANGERS

The staff is sure of one thing: every detail counts. It's why they look for an even pulpier, tarter, rindier marmalade. And why the owner of the Whitehall had the fixed hangers replaced with normal hangers.

"Hangers that can't be removed," he said, "are an insult to our guests."

Every detail counts.

*Hotelier's motto.

The Whitehall

105 East Delaware Place, Chicago
(800) 621-8133 or (312) 944-6300

The Tremont, Chicago
The Fairfax, Washington, D.C.

hope that the facility would attract other nuclear industries to the state, an expectation that has been largely unrealized. In part because Maxey Flats accepted deposits of the same chelates believed to have been responsible for the leaching of radioisotopes at Oak Ridge, the "transport" of radwaste that the A.E.C. had warned about manifested itself after only a few years. By the early nineteen-seventies, state health inspectors were recording measurements of plutonium more than half a mile away. After this was disclosed, the Kentucky Legislature enacted a tax of ten cents per pound on material sent to the burial ground. As a result, in 1977 the facility went out of business, with an inventory of nearly five million cubic feet of radwaste. Maxey Flats also had a problem with overflowing trenches, and contamination from them has now been measured as far away as two miles from the site.

Sheffield, a twenty-acre tract in Illinois that opened in 1967, became the third commercial repository that was forced to stop accepting waste—not for any environmental reason (although small amounts of tritium are now known to have been transported off the site through a previously undetected subsurface layer of water-bearing sand) but because its trenches ran out of room. By 1978, with more than three million cubic feet of material, it was filled to capacity. The facility could have been expanded, but Nuclear Engineering's attempt to have adjoining land rezoned was denied by the county Board of Supervisors, and, as at West Valley, the operator is now trying to turn the buried wastes over to state control.

The commercial repositories at Beatty, Hanford, and Barnwell are still accepting low-level waste, although there is some question about how long Hanford will be permitted to do so. July 1, 1981, was to have been the effective date of a statewide referendum banning the import of nonmedical radwaste into the state of Washington (except from states that had entered into a regional compact covering these shipments), but the ban has been postponed indefinitely by a federal court injunction. The Hanford facility, which opened in 1965, occupies a hundred-acre site within the federal reservation which was leased to the state and later subleased to Nuclear Engineering. In 1980, the facility held a little over a million cubic feet of material—an amount

It's not what you say...it's how you say it. Shakespeare proved it by re-writing an old Danish folk tale into the immortal Hamlet. The House of Birger Christensen proves it year after year...with immortal fur fashions...classics in their own right.

BIRGER CHRISTENSEN
38 Østergade-Copenhagen-Denmark

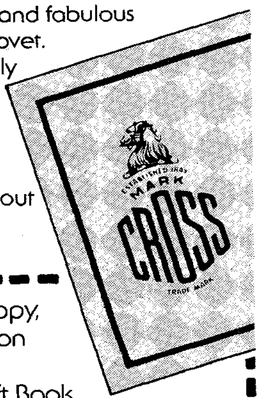
By Appointment to the Royal Danish Court

Now in print... Holiday '81 at Mark Cross

Send for your copy of the new Mark Cross Holiday '81 catalog and your gift giving worries are solved.

This year our catalog is larger than ever and gives you an even greater selection to choose from. With more exciting leather gift items and accessories, new collections of small leather goods and fabulous handbags to covet.

Each distinctively Mark Cross, the name recognized for fine leather goods throughout the world.



To reserve a copy, mail this coupon with $2.00 to:
Mark Cross Gift Book,
645 Fifth Avenue, New York 10022.

Name ____________
Address ____________
City ________ State ____ Zip ____

PARIS ORLANE

YOU CAN EXPERIENCE A DRAMATIC IMPROVEMENT IN YOUR SKIN IN JUST ONE HOUR WITH CREME POINTS VULNERABLES B23

©1981 ORLANE INC. ENSEMBLE T. GUDICELLI, BIJOU GOUDJI, PHOTO PRISE AU CHÂTEAU D'ARTIGNY

Orlane proved the effectiveness of Crème Points Vulnérables through independent laboratory tests on women of various ages and skin types. Within one hour their skin revealed an impressive increase in moisture content, with a still greater increase after two weeks' regular use.

Even after treatment was discontinued for a week, the effect was still measurable on a significant number of women! Crème Points Vulnérables B23 is formulated with a high concentration of B23 ingredients as a specific moisturizing treatment for particular areas of the face—frown lines, creases on forehead and neck, crowsfeet, and pleating of the upper lip. It is also enriched with the exclusive Orlane B23 Complex to work within the skin, helping to improve its cellular respiration and enhance its natural renewal process.

The result: fresher looking skin, a smoothing out of lines, an easing of that "tired" look.

Other women proved it…now see for yourself the beautiful skin that can be yours with Crème Points Vulnérables B23.

Orlane Crème Points Vulnérables B23. An advantage shared by the world's most beautiful women.

Should you wish more information regarding Orlane and the Orlane Instituts de Beauté, please call this toll free number 800-221-4892.

WHEN AMERICAN BUSINESS HITS THE ROAD, AMERICAN BUSINESS MERGES AT HILTON.

HILTON
AMERICA'S BUSINESS ADDRESS℠

equal to only about eight per cent of the low-level radwaste that is buried in the federal trenches nearby.

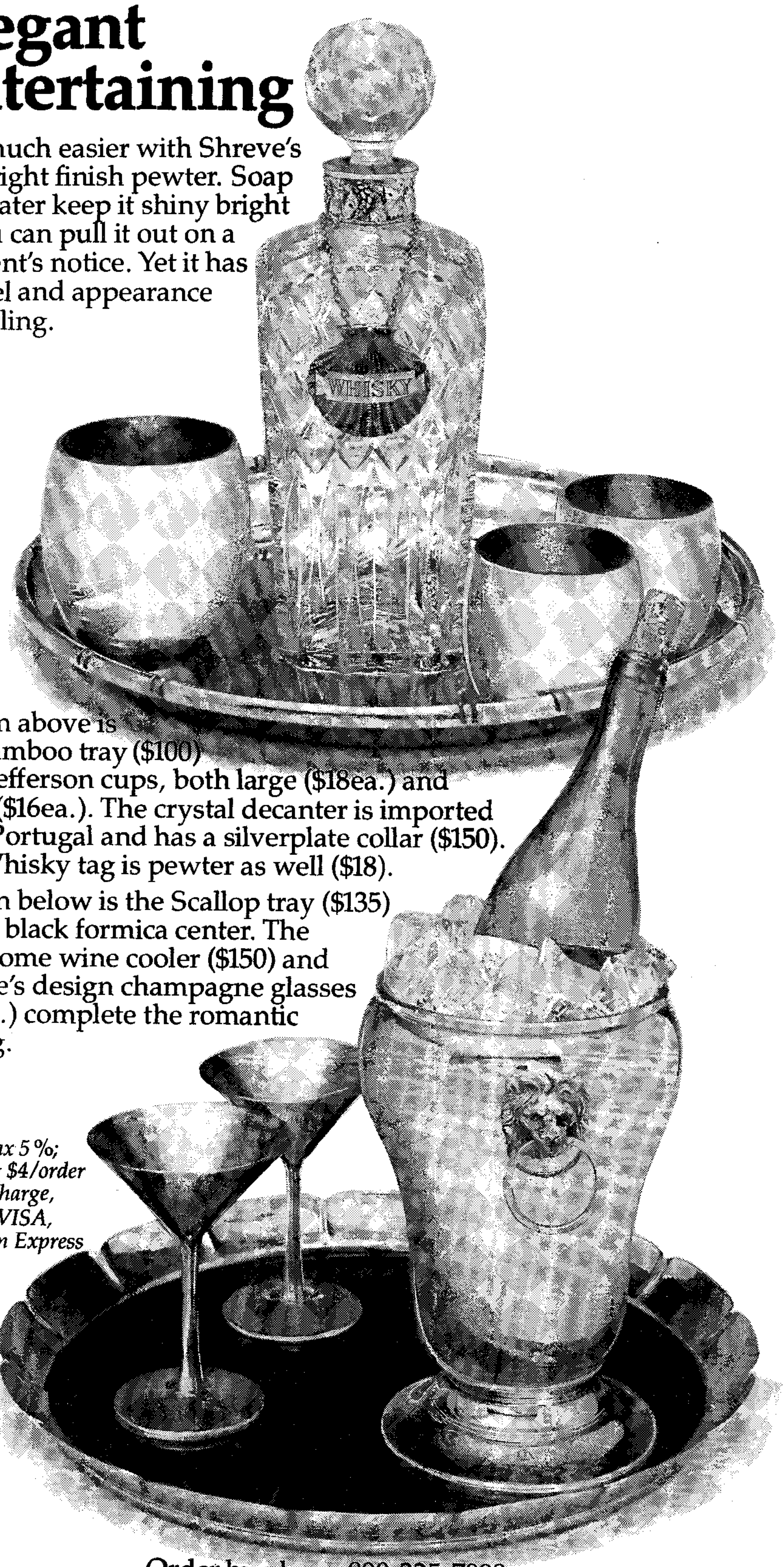
Waste-management practices at the country's oldest commercial facility, in Beatty, which opened in 1962 and occupies eighty acres, resulted in the first criminal sanction ever sought by the N.R.C. against a corporate operator. In 1976, Nuclear Engineering discovered—and, to its credit, immediately reported—that for some time several of its employees had been diverting radioactive tools and materials from the burial site and selling them or giving them away. The E.P.A. and the N.R.C. then jointly conducted a radiological sweep of homes and ranches in and around Beatty. According to news reports, the contaminated items picked up and returned for burial at the site included scores of hand tools, sheets of plywood used in the construction of a playground, and a radioactive-materials shipping container that was being used as a livestock trough. It also turned out that a contaminated cement mixer borrowed from the repository, which had become known in the region as "the store," had been used to lay down a radioactive floor at a local saloon. Nuclear Engineering was forced to pay a fine of ten thousand dollars.

The country's newest commercial repository opened in 1971 at Barnwell, a short distance from the federal government's Savannah River Plant. This repository is also the largest, occupying two hundred and fifty-seven acres. When I visited it last year, it held more than ten million cubic feet of low-level waste—twice as much as Maxey Flats, the second-largest commercial burial ground. John Ott, a thirty-six-year-old former chief machinist's mate on a nuclear submarine, who is Chem-Nuclear's customer-compliance representative, issued me a pencil-like radiation dosimeter similar to ones worn by workers at the site and led the way past an electrically operated gate where eight trucks bearing placards warning of radioactivity waited for clearance. "It's a slow day," Ott said. "Sometimes we have trucks backed up all the way to the highway." He went on to explain that the invoices of all shipments received at the facility were checked twice, by Chem-Nuclear health physicists and by inspectors from the South Carolina Department of Health and Environmental Control, "to make sure there's nothing in there that violates our bur-

SHREVE

Elegant Entertaining

is so much easier with Shreve's fine bright finish pewter. Soap and water keep it shiny bright so you can pull it out on a moment's notice. Yet it has the feel and appearance of sterling.



Shown above is our Bamboo tray ($100) with Jefferson cups, both large ($18ea.) and small ($16ea.). The crystal decanter is imported from Portugal and has a silverplate collar ($150). The Whisky tag is pewter as well ($18).

Shown below is the Scallop tray ($135) with a black formica center. The handsome wine cooler ($150) and Shreve's design champagne glasses ($30ea.) complete the romantic setting.

Mass. Tax 5 %;
shipping $4/order
Shreve charge,
Master, VISA,
American Express

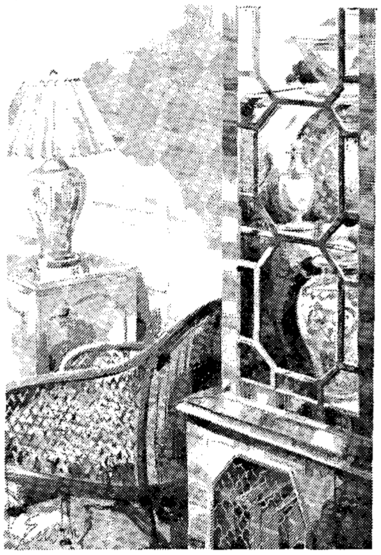
Order by phone 800-225-7088.

SHREVE, CRUMP & LOW, INC.
JEWELERS SINCE 1800
330 BOYLSTON ST., BOSTON, MASS. 02116 (617) 267-9100 • THE MALL AT CHESTNUT HILL • SOUTH SHORE PLAZA

ial license." Liquids, even those absorbed in solidifying materials, are barred from Barnwell, and so are transuranic materials. "They conduct radiation surveys to make sure that shippers have complied with Department of Transportation regulations. However, even if there's a radiological problem, there's no such thing as a shipment too radioactive for us to take. If the trucker violated Department of Transportation regulations by hauling it down here, we can't violate them again by sending the truck back. The ultimate penalty is that the shipper will be barred from sending radwaste into South Carolina until he changes his procedure and persuades the state's people to write a rescinding order."

From the gate, we walked to the burial area. "This is really good clay you're walking on," Ott said. "It holds the water after a rain, and it goes all the way down to the water table, which is at thirty-five feet." At one side of a trench a thousand feet long, a hundred feet wide, and varying from seventeen to twenty-one feet deep, a flatbed truck was being unloaded by a crane and a crew of eight men, one of whom, a health physicist, was wielding what looked like a fishing pole over a cask on the truck. A radiation monitor was attached to the end of the pole. After its reading was registered, a laborer climbed a ladder to the top of the cask to attach a line that enabled the crane operator to hoist from the interior of the cask a pallet holding six fifty-five-gallon drums. The pallet was then lowered over the trench, and the drums tumbled in.

"Unlike the federal low-level sites, we never bury cardboard containers," Ott said. "Everything's in drums or liners, even though we never give any credit to the containers in our safety calculations. Our trenches are really our containers—their bottoms are fourteen feet above the first water-bearing sands. When we fill a trench, we pack clay on the top, compact and slope it, then pile even more clay on, so there will be at least five feet of clay on top of the waste, and water just will not go through it. Then we'll put topsoil on top of the clay and seed it. We run a monthly inspection over the top of the filled trenches, looking for cracks and settling. Also, there are monitoring pipes every hundred feet down one side of the trenches, so we'll be able to tell if water ever does get into them. So far during the lifetime of this site, we have never had waste



One of only eight hotels in the United States to be awarded the distinguished Mobil five star rating.

The Four Seasons
San Francisco

Four Seasons Hotels

New York (The Pierre)
Chicago (The Ritz-Carlton)
San Antonio • San Francisco
Washington, DC
(1982-Dallas • Houston
Philadelphia • Seattle)
Most major Canadian cities

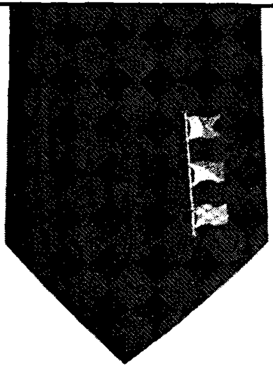
Inn on the Park
Houston • London • Toronto

Call your Travel Agent

THE FURS OF NEIMAN-MARCUS

SHOWN: FENDI'S FUR SHEARLING. QUITE SIMPLY, A WORLD OF DIFFERENCE. FUR SALON.

Neiman-Marcus



CHIPP AHOY . . .

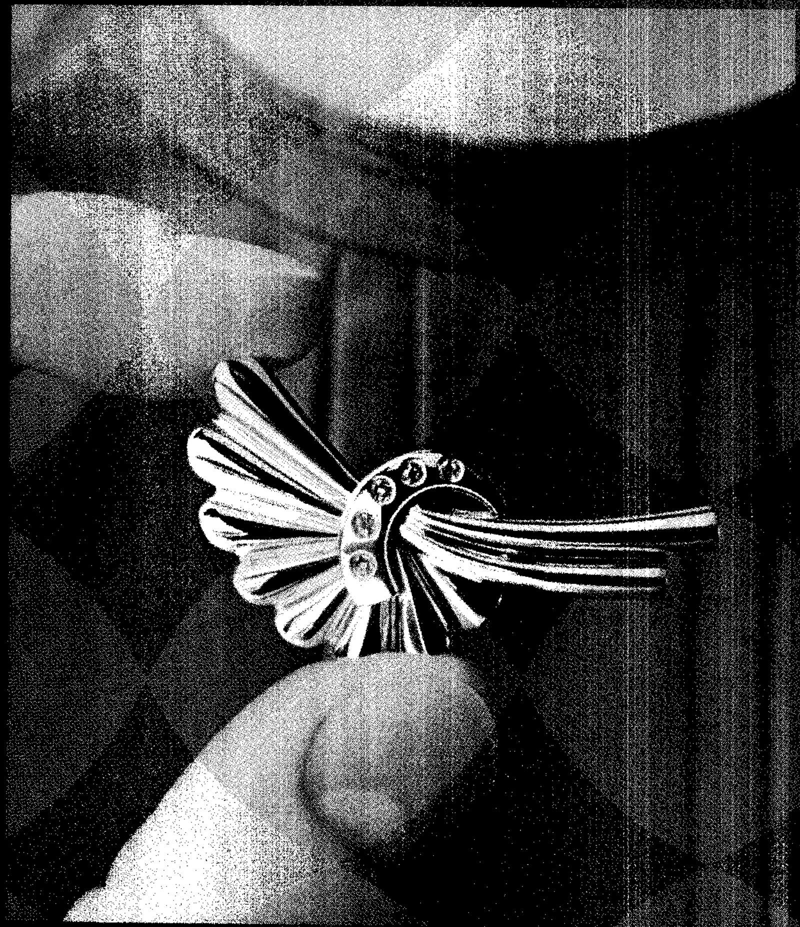
Our Nautical Semaphore Monogram Tie is a signal of impeccable taste for sailors and landlubbers alike. Your initials (or any other three letter word) in nautical semaphore flags on a Chipp tie. Available in navy, wine, brown, forest green or black with 3 flags. $17.50. Additional flags $2 each.

Allow 3-4 weeks for delivery.
Send for our free color brochure.

Clothiers Chipp Furnishers

Chipp, Inc., Dept. Q, 14 East 44th Street
New York, N.Y. 10017
MC, VISA, AX, DC welcome
(Plus $2 handling) NY residents add applicable tax

"I know it's not
till next week,
but I couldn't wait."



Nothing else feels like real gold.
Nothing else makes any moment so precious.

Give her the gleaming, elegant, enduring gift she will treasure all of her life.

KARAT GOLD JEWELRY

For more information about Karat Gold Jewelry or the specific jewelry pictured here,
write to Jewelry Information, International Gold Corp. Ltd., 645 Fifth Avenue, New York, N.Y. 10022.

Old Bushmills.
It's changing people's minds about Irish Whiskey.

IMPORTED
FROM THE WORLD'S OLDEST DISTILLERY
OLD BUSHMILLS
IRISH WHISKEY
TRADE MARK
ORIGINAL GRANT
1608

A blend of 100% Irish Whiskies, 80 proof. Bottled in Ireland. The Jos. Garneau Co., New York, NY ©1980

For free food and drink recipes,
write to Old Bushmills, P.O. Box 639,
New York, New York 10018.
To send Old Bushmills anywhere in the
country, call toll free: (800) 528-6148.
Void where prohibited.

Experience the taste
that experience created.
Old Bushmills.
Since 1608.

sitting in water, and I think that is saying a lot."

It may be saying too much. A 1978 Brookhaven National Laboratory survey found significant levels of radioactive cesium, cobalt, and manganese in water drawn from Barnwell trenches. This water, it noted, "is usually not present . . . at the Barnwell site, except during the winter rainy season."

Since the closing of the low-level repositories in New York, Kentucky, and Illinois, a "states' rights" movement has emerged in Nevada, Washington, and South Carolina against these states' having to bear an unfair share of the burden of storing the low-level commercial waste generated throughout the country. The movement appears to have originated in South Carolina, whose present governor—Richard Riley, a Democrat—campaigned for office in 1978 on a promise that Barnwell, then receiving eighty per cent of the nation's low-level commercial waste, would no longer be permitted to offer "the path of least resistance."

"What I said in the very beginning was that I saw a national problem that South Carolina was on the way to becoming the entire answer to," Riley told me last year. "It was my judgment that we could jump up and down and raise hell, but the only way I, as Governor, could effectively handle the problem in my state was to try and bring out some response nationally. I tried to do that in a reasonable way. At least, I think it was reasonable—some people seem to have thought otherwise." In July of 1979, Riley got together with Governor Dixy Lee Ray, of Washington, and Governor Robert List, of Nevada, and obtained an agreement to "mutually ban any violator of laws, rules, or regulations concerning the packaging and/or transporting of low-level nuclear wastes." In addition, the three governors served notice that, one way or another, radwaste shipments to their states would be cut back. In Nevada and Washington, the cutbacks took the form of temporary suspensions of disposal licenses at Beatty and Hanford. The Beatty ban, which lasted for almost two months, was ordered after a United States Geological Survey crew, digging more than forty feet beyond a waste trench, punctured one of five waste drums that had been buried outside the disposal area's security fence; the Hanford suspension, for more than six weeks, followed the arrival there of three shipments that were inadequately

INDIA HAS MANY FACES.

India is incredible.
Varied. Huge. Thrilling. Unbelievable.
And nobody can show you the many faces of India the way Air-India can.
We've got tours to the art of India. The music. The temples. The wildlife.
We've got tours to our rugged mountains. (The Himalayas, you know.)
We've got expensive tours and inexpensive ones.
They all come complete with comfortable hotels—and superb flights on Air-India.
See the many faces of India. On India's airline. Air-India.
See your travel agent or send us the coupon and we'll send you our 'India Tour Digest.' Extraordinary.

Air-India, 400 Park Avenue, New York, N.Y. 10022 NYR1019
Please send me the 'India Tour Digest.'
Name
Address
City
State, Zip

AIR-INDIA
THE AIRLINE THAT'S DIFFERENT. AND BETTER.
Air-India, 400 Park Avenue, New York, N.Y. 10022
Toll-free numbers: Continental U.S. 800-223-7776; N.Y. State: (800) 442-8115; in New York City (212) 751-6200

AIR-INDIA SALUTES "MANIFESTATIONS OF INDIA"
A nationwide presentation of Indian culture in 1981/82
FILM INDIA: the classics, the new films, and the master filmmaker Satyajit Ray.
Presented by The Asia Society, The Museum of Modern Art, and the Indian Directorate of Film Festivals.
Showing at: The Pacific Film Archive, University of California, Berkeley.
University of Wisconsin, Dept. of South Asian Studies, Madison.
Art Institute of Chicago. Walker Art Center, Minneapolis, Minn.

shielded and protected. With those two outlets closed, Riley issued an executive order amending Chem-Nuclear's Barnwell license to effect a schedule of reduced burial quotas, with the result that by the end of this year the site will be accepting only 1.2 million cubic feet of radwaste annually—exactly half its previous annual volume. At the same time, Riley also renegotiated the escrow fund that Chem-Nuclear is required to pay for perpetual care of the wastes. As of last April, it had risen from sixteen cents per cubic foot to a dollar, and it will reach two dollars in 1984.

During my visit to Barnwell, I asked Edward Brooks, then a communications officer for Chem-Nuclear, why the company had not sought to challenge these state actions in court.

"We are here pretty much by the good graces of the state," he said. "And we recognize that from the South Carolina standpoint the commercial-waste-disposal situation is ridiculous, so we support what the Governor is doing. We may not agree with everything he does, but we hope it will lead to the opening of some other sites."

In any case, the volume reductions and increased levies haven't been allowed to lessen the profitability of the enterprise. In 1979, Chem-Nuclear was permitted to increase its base disposal rate from $3.60 per cubic foot to six dollars. Today, the fee is $8.50, and although this last change is almost triple the original 1971 fee of three dollars, the facility's reduced quotas remain filled.

SINCE 1970, when the A.E.C. created the transuranic-waste category, by ordering that waste substances bearing more than ten nanocuries per gram of the man-made elements heavier than uranium be set aside from other radwaste, a little less than two million cubic feet of this waste has been put into retrievable storage. Before 1970, the Oak Ridge survey estimates, approximately twenty-four million cubic feet of transuranic material was buried in low-level-waste trenches, at eight government and five commercial sites. These figures do not include an estimated four hundred and ninety-four million cubic feet of soil that, according to the Department of Energy, can be considered transuranic waste as a result of having been contaminated by transuranics leaking from inadequate or ruptured waste

THE DORAL PARK AVENUE HOTEL

SMALL HOTEL. BIG NAME.

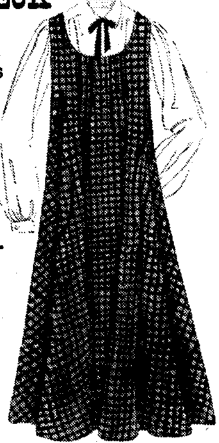
The Doral Park Avenue, the perfectly located small hotel with a nationwide name for luxury living.

Prestigious address, around the corner from everything. Upstairs, 200 handsome rooms and suites with color TV, radio, refrigerator, ice chest. Downstairs, an elegant bar and restaurant, attractive meeting facilities.

What's in a name? Everything, when it's ours.

DORAL
PARK AVENUE HOTEL
Park Avenue at 38th Street
New York, NY 10016
(212) 687-7050

Airport pickup by hotel limousine on request.



VERMONT CHECK JUMPER

Tuck-front jumper has off-center placket with small square buttons. Below knee length, side pockets, self tie belt. Choose emerald or scarlet checks. 100% wool. Dry clean only.
Sizes S-M-L $49.95 ppd.
Size XL ..... $52.95 ppd.
Blouse not included.

J. JILL LTD. Write for color catalog

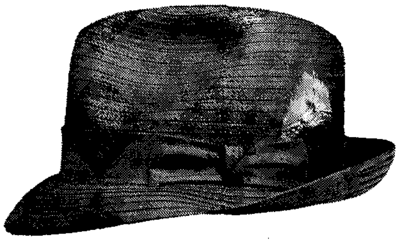
Dept. N1019
Stockbridge Road
Great Barrington
MA.01230

ZITA DAVISSON
Portrait Artist to the Foremost Families of the World

A limited number of portrait commissions are now being accepted for New York and out of town. For a detailed brochure and price list, phone, write, or visit Zita's permanent exhibit at Nena's Choice Gallery, Fourth Floor. (212) 872-8785

BERGDORF GOODMAN
754 Fifth Avenue, New York, N.Y. 10019

Cable Car Clothiers
ROBERT KIRK, Ltd.
San Francisco's British Goods Store Since 1939



Our Lightweight, Indestructible Nylon Travel Hat $16

Crush it, pack it, soak it, pocket it — our good-looking nylon travel hat returns to its pre-blocked shape. Attractive stitching permits air circulation for warm-weather, and expands when wet to keep the hat waterproof. A versatile, all-weather hat for city or country wear. In black, navy or tan. Sizes 6⅞ to 8.

☐ Please send catalogue.

Mail Orders: Cable Car/Robert Kirk, Ltd. A1K191
No. 150, Post St., S.F., CA 94108 (415) 397-7733
Hat (71165A): Size____Colour______Qty.____
☐ Check ☐ MasterCard ☐ VISA ☐ Amer. Ex.
Card # ________________ Expires______
Add $1 ship., hdlg.; CA delivery, add sales tax.
Name ________________________
Address ________________________
______________________Zip______

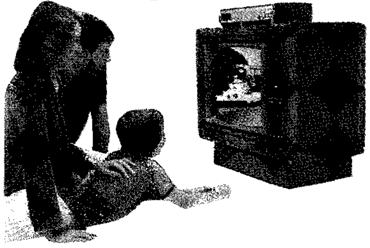
RCA CONVERTIBLE SELECTAVISION

NO ONE GIVES YOU MORE THAN THE 'TWO-IN-ONE' VCR

RECORD THE BEST TELEVISION SHOWS.

Why ask for anything less in a VCR? RCA's Convertible SelectaVision gives you *two video cassette recorders in one.*

With Convertible SelectaVision you can record *up to six full hours on a single cassette*—the maximum available today. You can video tape one show while you watch another. And you can *play back what you record at your convenience.*



You won't miss a thing. When you're away from home, *the 14-day programmable memory* turns itself on and off, and even changes channels for you.

When you return, you can catch up with shows you would ordinarily have missed. And have the added enjoyment of watching them with *remote control special effects.*

You can play back scenes with *slow motion, frame-by-frame advance* or *stop action* in the SLP mode. *High speed picture search* lets you scan programs in forward or reverse motion at 9X normal speed without having the screen go dark. And you can edit out unwanted material from shows you're recording with a *remote pause*—all from the convenience of your chair.

What more can you expect from a VCR? Well, from Convertible SelectaVision, you can expect a lot...

Simulated TV picture.

For the complete line of SelectaVision VCR models and color video cameras, write to: RCA Consumer Electronics, Department 32-312, 600 North Sherman Drive, Indianapolis, IN 46201.

CONVERT IT TO A HOME MOVIE OUTFIT.

Because Convertible SelectaVision is the two-in-one video recorder, you have the option of converting it to a home movie outfit that you can use *indoors or out.*

Just add a video camera like RCA's CC010. Convertible SelectaVision is so *lightweight and compact,* you can take it most anywhere and video tape most anything. *Its built-in, rechargeable battery* lets you shoot for over an hour on a single charge.

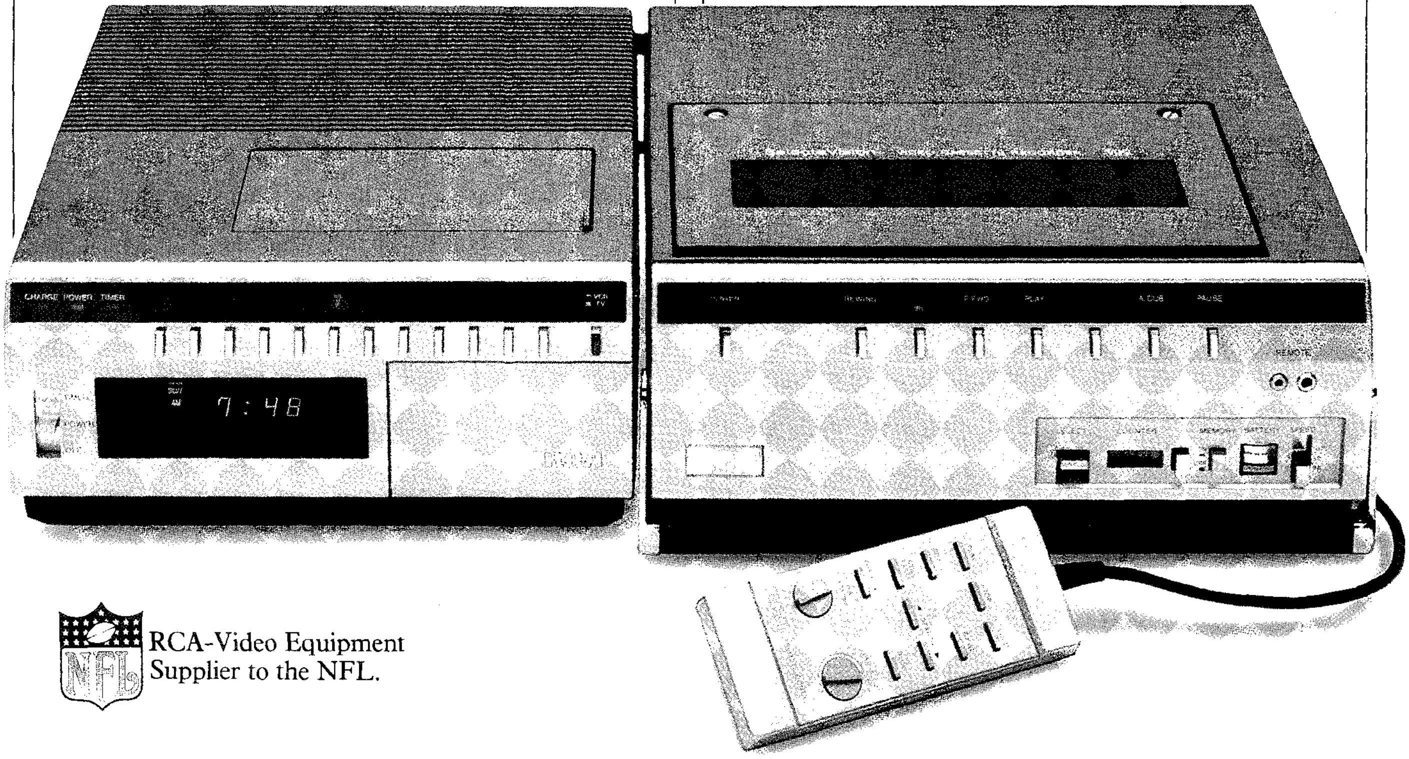
You'll even get an *instant television playback* of what you record. No waiting for expensive film processing. No additional equipment like screens or projectors. And, because video tape can be used again and again, no money wasted on bad filming.

It's waiting for you at your RCA Dealer's now. Ask for it by name, or ask for it by number (model VFP-170).

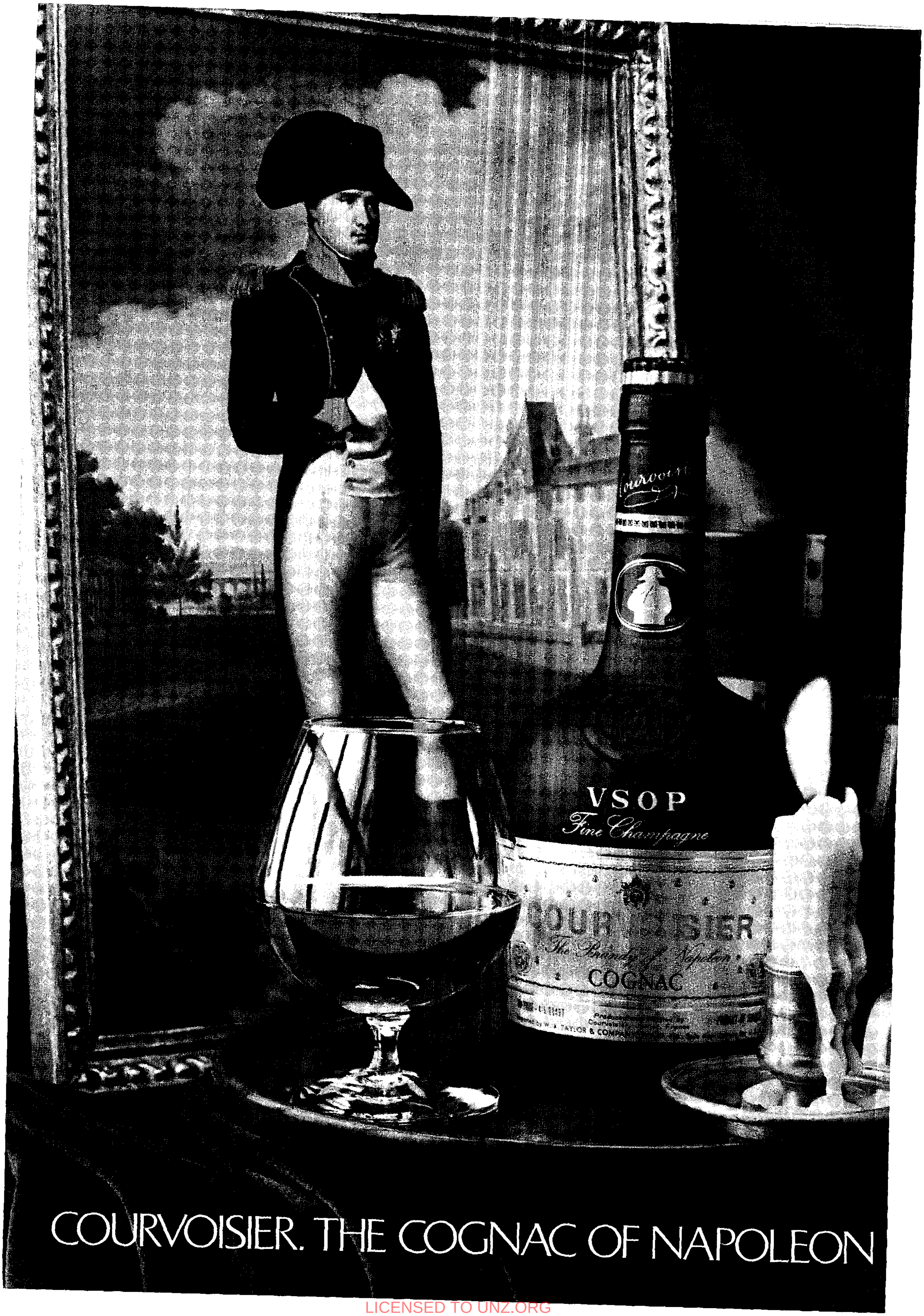
Convertible SelectaVision. You can't ask for more VCR than RCA.

RCA VCR

No one gives you more



RCA-Video Equipment
Supplier to the NFL.


Courvoisier
VSOP
Fine Champagne
COURVOISIER
The Brandy of Napoleon
COGNAC
COURVOISIER. THE COGNAC OF NAPOLEON

containers. Nor do they include residues of thirty-two "broken arrows"—the Defense Department's code name for accidents involving nuclear bombs or warheads, such as the crashes of American B-52s near Palomares, Spain, in 1966 and near Thule, Greenland, in 1968. The volume of acknowledged transuranic waste increases by slightly more than two hundred and twenty-five thousand cubic feet a year, and the federal government is now carrying out a remedial-decontamination program that is expected to turn up and store eighteen thousand additional cubic feet each year through the year 2000.

Every three years, a portable, air-supported building at the Idaho National Engineering Laboratory, about thirty miles west of Idaho Falls, is collapsed, moved two hundred and forty feet along a hundred-and-fifty-foot-wide stretch of asphalt pavement, and reinflated. Left behind after the building moves on is a sort of mesa about twenty-five feet high; hidden within it are drums and crates that have been stacked to a height of about sixteen feet, capped with fire-retardant plywood and nylon-reinforced polyvinyl, and then buried under three feet of earth. The drums and crates contain approximately fifty per cent of the transuranic waste now being produced by government projects; between 1970 and the end of 1980, about 1.3 million cubic feet of this material—most of it plutonium-contaminated—was stored in this manner. In addition, more than two million cubic feet of pre-1970 waste is buried in covered pits nearby. About ninety-five per cent of all this material came from a plant at Rocky Flats, Colorado, some sixteen miles from Denver, where plutonium assemblies for nuclear weapons are fabricated. The Department of Energy plans to burn the material in an incinerator yet to be built (its cost is now projected at five hundred million dollars) and ship the radioactive ash and contaminated residue to the Waste Isolation Pilot Plant, or WIPP, an underground repository that is to be built soon in salt beds near Carlsbad, New Mexico.

When I visited the Idaho laboratory in the summer of 1980, Max Schletter, a mechanical engineer who was then the manager of operations of the radioactive-waste-management complex, told me that transuranics from Rocky Flats have been building up there since 1954 while the federal government has been seeking to make alternative

BROWNSTONE
STUDIO

CHILLY NIGHTS AHEAD—
Pure cotton flannel for Miss Dior's sundown to sunup djellaba. You can lounge about in it and then curl up and dream your happiest dreams. Charcoal satin piping edges the mandarin collar and mock cuffs of the sleeves. Armholes are deep, sleeves full and the body even fuller. Side slits, inseam pockets to store that pocket full of dreams. Machine washable. Charcoal grey/white; caramel beige/white. P(6-8), S(10), M(12-14), L(16), XL(18-20). $38.00
Add $1.25 per item shipping.
In N.Y. State add sales tax. Check, M.O., American Express, Diners Club, Visa/BankAmericard, MasterCard

"UPSTAIRS"
the Brownstone Boutique on the 22nd floor at 342 Madison Ave., Dept. N5, New York, N.Y. 10173
In Washington D.C., our new Boutique is at 1835 "K" St., N.W.

Write for our
FREE WINTER BROCHURE
or call 'Round-the-Clock Toll-Free
800-221-2468
In N. Y. State call Toll-Free
1-800-442-8422
In New York City call **953-1170**

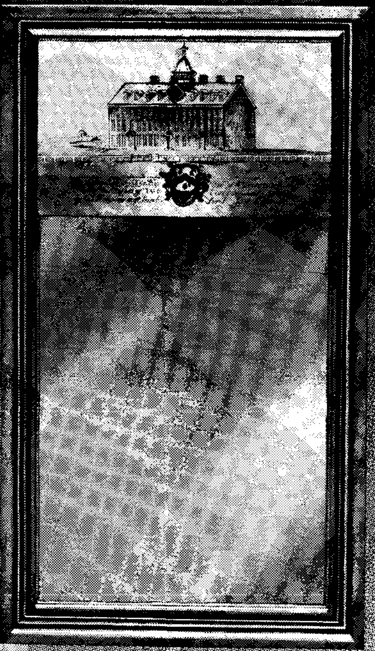
Yale
University

THE UNIVERSITY SERIES

A mirror for every four-year American college available. Medical and law schools as well. Two week delivery. Silver-toned frame 15" x 26". Each scene hand painted by *Eglomisé Designs of Boston.* Which building? For details call (203) 278-3050. Specify your College, send check for $110, plus $3.00 for shipping. Conn. residents add $8.25 sales tax. Master Card, American Express, Visa.

LUX BOND Green & Stevens
FINE JEWELERS SINCE 1903

15 PRATT STREET, HARTFORD, CONNECTICUT 06103



What your home could have in common with the Met, the Tate, and the Louvre.

José Marti's *Cityscape*, original lithograph.
Signed limited edition of 225.

Beautiful, original works by artists who are represented in the world's great museums and galleries can be yours for very reasonable prices.

We offer original etchings, lithographs and serigraphs signed by Calder, Chagall, Dali, Miró, Renoir, Vasarely and other important artists.

Jose Marti's delicate lithograph, *Cityscape*, is one of the many fine prints we've made available.

Our expert advice and full money-back guarantee are your assurances that the art you buy will have lasting value and beauty.

Send for our colorful, descriptive catalogue, without obligation.

Visit our new gallery located at 215 Lexington Avenue, Mon–Fri, 9–5 PM. Telephone: 212-685-9400 Ext: NY-35

© 1981 OPCG, LTD

Original print collectors group, Ltd.
215 LEXINGTON AVE.,
DEPT NY-73, NEW YORK 10016

PLEASE SEND ME YOUR FREE COLOR CATALOGUE WITHOUT OBLIGATION.

NAME ______________________
PLEASE PRINT
ADDRESS ______________________
CITY ______________________
STATE __________ ZIP __________

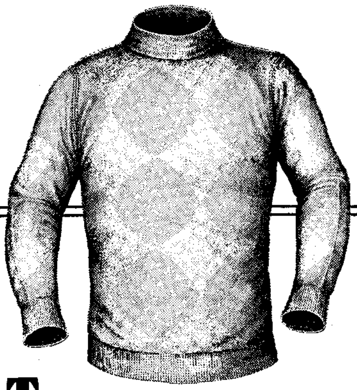
arrangements. (In 1970, Idaho Senator Frank Church obtained from the A.E.C. a promise that the waste would be removed from his state "within the decade.") "It has taken us quite a while to settle on what to do with it," Schletter said. "But out here in the dry Idaho environment we've had more time than usual to study our alternatives. Feasibility studies show that the post-1970 wastes can be easily retrieved from their current places of containment for as long as forty years, which is twice as long as the retrievability requirement for storage of transuranics."

As for the pre-1970 wastes, a somewhat less enthusiastic report on the feasibility of retrieving them was published in 1976, when the members of a committee set up by the National Academy of Sciences and the National Research Council, after acknowledging that the laboratory's stacking-and-covering procedure was an improvement over the practice of simply dumping cannisters into trenches, noted that "waste containers that had been stored in stacked pits for twelve years were in poor condition, mainly due to corrosion." It also found evidence that plutonium from these pits had begun to penetrate the surrounding soil.

One potential danger of plutonium lies not in its unexpected mobility but in its unexpected immobility. In 1972, this caused a scare at the Hanford Reservation, where thirty million gallons of liquids containing 1.3 million curies of radioactive elements, mostly uranium and plutonium, had been deliberately percolated into the soil, along with more than a hundred and thirty billion gallons of reactor-cooling wastes and steam condensates that also contained traces of radioactive metals. Approximately a million gallons of these liquids, containing an estimated eighty-four pounds of plutonium, were poured into a twenty-foot-deep ditch called the Z-9 Trench; the fissile portions of the wastes were expected to filter down uniformly into the soil. Monitoring showed that in reality the bulk of the plutonium was being retained only a foot or less below the trench bottom, a situation creating the theoretical possibility of a concentration of a mass of sufficient size to touch off what is known as an "inadvertent criticality," or, even more euphemistically, as a "criticality excursion"—in short, a nuclear chain reaction. The Department of Energy maintains, in environ-

HBA
The natural habitat of magnificent furs.

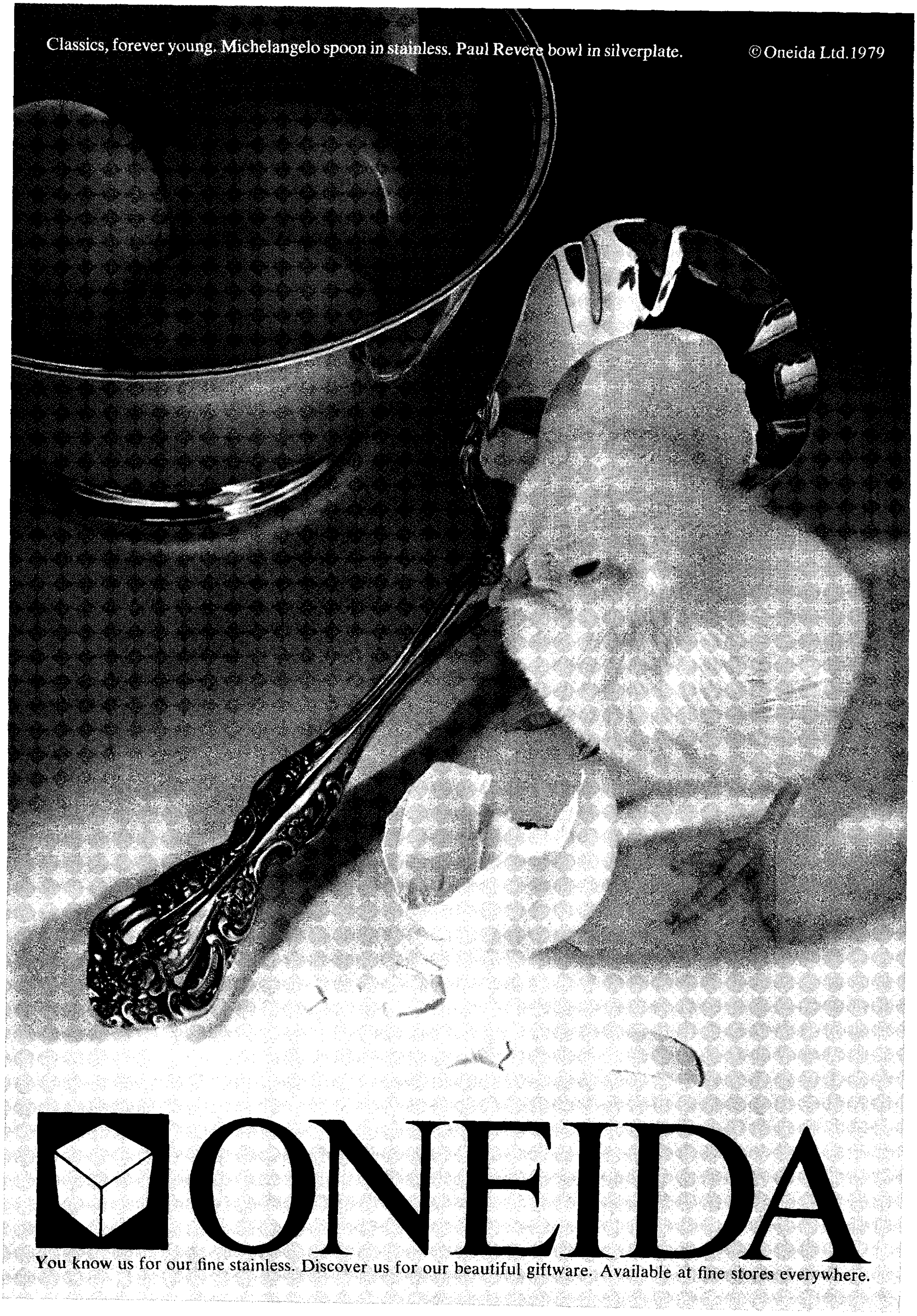
Natural silver fox
HBA Fur Corp., 350 Seventh Avenue, New York 10001 (212) 564-1080



The Finest Wool Mock Turtle by Cox-Moore of England. Zephyr weight Merino wool in men's sizes S-M-L-XL. Navy, black, natural, light blue, wine, mid-grey. $75.

Bullock & Jones SINCE 1853
OF SAN FRANCISCO

Please send me ____ wool mock turtleneck sweaters @ $75.
Sizes/Colors ______________________
Name ______________________
Address ______________________
City ______________ State/Zip ______________
☐ Check Enclosed ☐ VISA ☐ MC ☐ AMEX
Acc't # ______________ Exp. Date ______
Add $2 delivery/Calif. residents add 6% sales tax.
Order toll free outside California 800-227-3050
340 Post St., San Francisco, CA 94108
(415) 392-4243

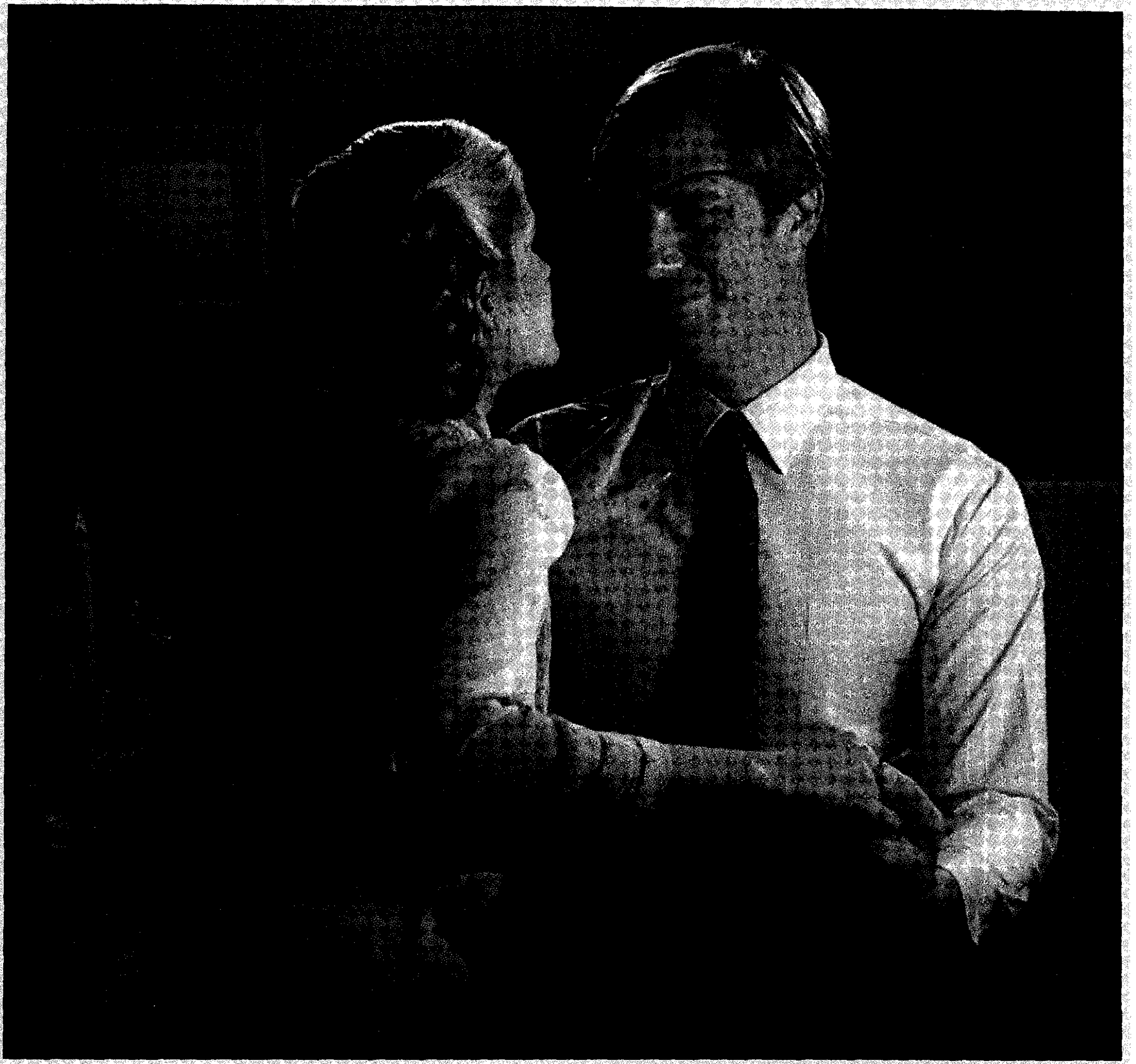


Classics, forever young. Michelangelo spoon in stainless. Paul Revere bowl in silverplate.

© Oneida Ltd. 1979

ONEIDA

You know us for our fine stainless. Discover us for our beautiful giftware. Available at fine stores everywhere.



You added that one final touch. A shirt by Hathaway. And she said you were all she wanted for dessert.

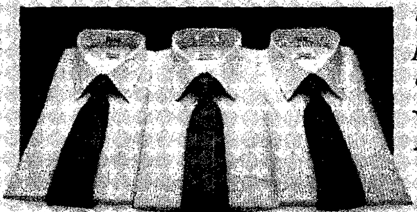
An anniversary dinner, and she never suspected a thing. The children are at their grandparents', and your bouquet of wild flowers arrived just in time to greet her entrance.

You've left nothing to chance, and that's why you're wearing a Hathaway® that is her favorite. A crisp shirt from our Private Stock collection. It's all cotton, with pencil thin stripes on a white background.

Hathaway shirts are traditional yet dashing. In soft-spoken patterns and colors. And eloquent with detail. Pockets are hand placed to line up the stripes exactly. A box pleat in back lets you stretch. And collars are hand rolled for a neat fit.

So take her hand, and dine with her slowly and well. When she says her gift to you is three new Hathaways with a special invitation in one of the pockets, tell her that's the one surprise you hoped for all along.

Hathaway

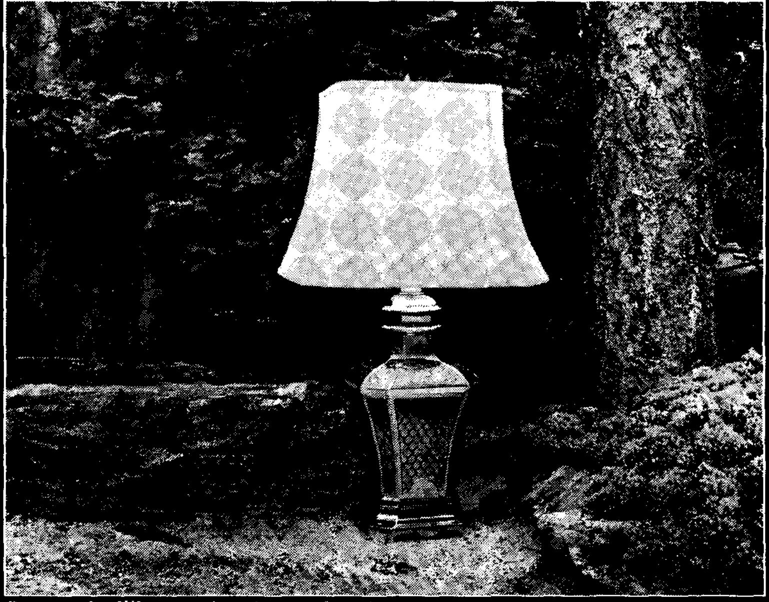


All-silk neckwear by Hathaway

mental-impact statements it has issued, that "energy releases in a criticality excursion are self-limiting in that when the concentration of nuclear material becomes high enough to cause the momentary chain reaction, the chain reaction causes a very minor type of explosive force, thus blowing the nuclear materials apart and halting the chain reaction." Nevertheless, the Z-9 Trench was hastily excavated, at a cost of approximately seven million dollars, and the plutonium-contaminated soil was placed in retrievable storage.

So far, at least twelve inadvertent criticalities are known to have occurred in the United States. One accumulation of critical mass that involved transuranic waste took place in 1959 at the Idaho Chemical Processing Plant, where the Idaho National Engineering Laboratory reprocesses spent fuel from reactors on nuclear ships and submarines. It is believed to have been caused by the accidental transfer of a concentrated uranium-nitric-acid solution into a waste-collection tank holding transuranically contaminated reprocessing equipment. An environmental-impact statement issued by the laboratory estimated that about three hundred and fifty thousand curies of radioactivity was discharged into the environment "in the form of a gaseous 'cloud' released from the ICPP stack."

What if there were no stack, and this type of chain reaction occurred in a confined space? Despite the Department of Energy's assurances about the harmlessness of a "criticality excursion," Zhores Medvedev, a dissident Russian biologist working in England, deduced from oblique references in Soviet scientific literature that such an event had occurred in the Soviet Union in late 1957 or early 1958, with disastrous consequences—hundreds of casualties and contamination beyond habitability of at least forty square miles near the town of Kyshtym, at the foot of the Ural Mountains. Because Medvedev postulated exactly the kind of accident that government officials here have maintained could never happen, his contention was attacked by nuclear regulators and industry proponents in England and the United States. (The Soviet Union refused to confirm or deny it.) However, in 1980 an organization founded by Ralph Nader called the Critical Mass Energy Project obtained, from a source at the N.R.C., a copy of a report by the Environmental Sciences Division of the Oak Ridge National Laboratory

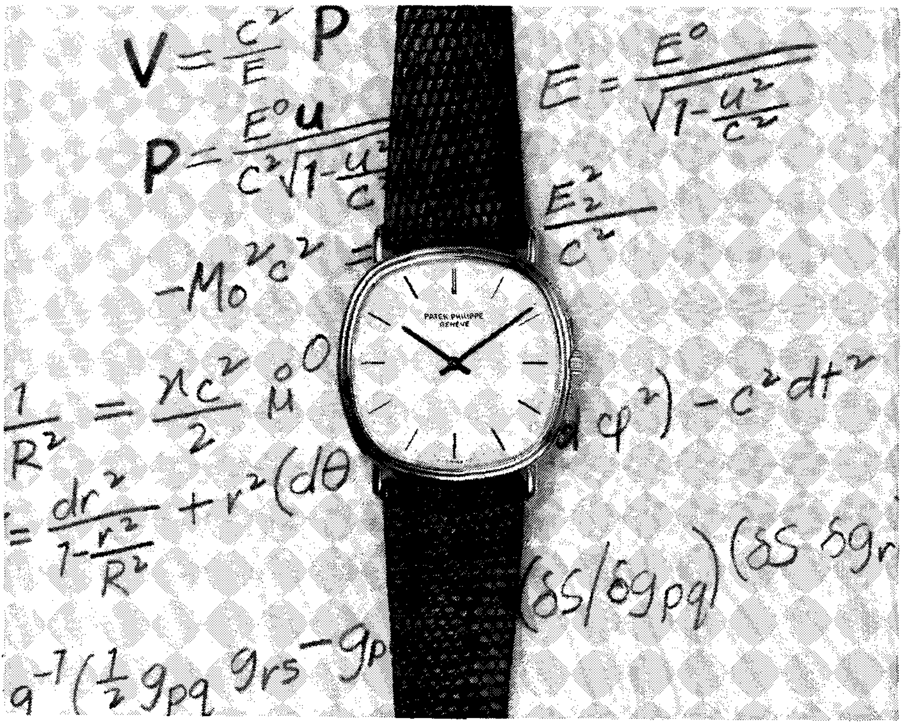


ANOTHER WESTWOOD LAMPSCAPE.

© Burlington Industries 1981

Born in the Westwood tradition of quality in design, every Westwood lamp is meticulously hand finished by some of the world's finest craftsmen. Come visit a Westwood Lampscape—you'll want to stay. Westwood Lamps, a Division of Burlington Industries.

WESTWOOD
LAMPS BY BURLINGTON



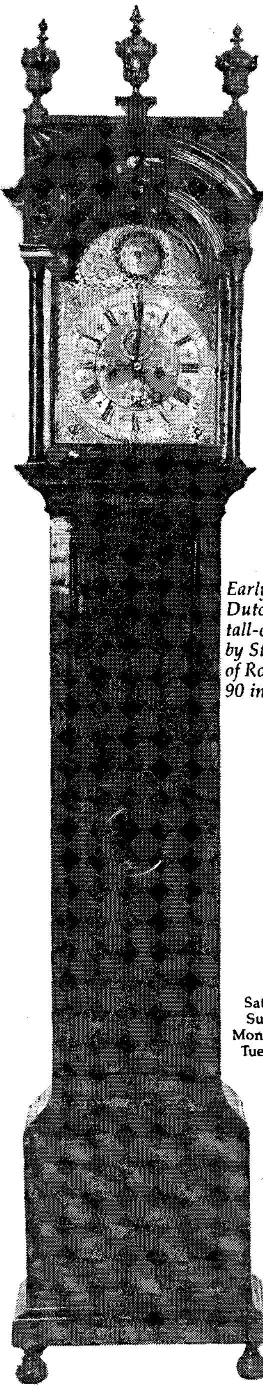
EINSTEIN'S TIMEPIECE WAS A PATEK PHILIPPE

It can be seen in the Patek Philippe historic antique collection. Golden Circles and other classic styles from the current collection can be seen in our latest brochure, on request. Suite 629NY, 10 Rockefeller Plaza, New York, New York 10020

PATEK PHILIPPE GENEVE

AUCTION
Wednesday, October 21
at 10 a.m.

17th- and 18th-Century English and Continental Furniture and Decorations, Old Master and 19th-Century European Paintings, Georgian Silver, Fine Porcelains, Tapestries and Rugs.



Early-18th century Dutch seaweed marquetry tall-case clock by Steven Hoogendijk of Rotterdam. 90 inches overall

EXHIBITION
Sat. Oct. 17, 10 a.m.-5 p.m.
Sun. Oct. 18, noon-5 p.m.
Mon. Oct. 19, 9 a.m.-7:30 p.m.
Tues. Oct. 20, 9 a.m.-5 p.m.

William Doyle Galleries' standard charge to the Seller will be a commission of 10% in addition to the 10% premium paid by the Buyer as part of the purchase price.

William Doyle Galleries
175 East 87th Street, New York, 10028
Telephone (212) 427-2730

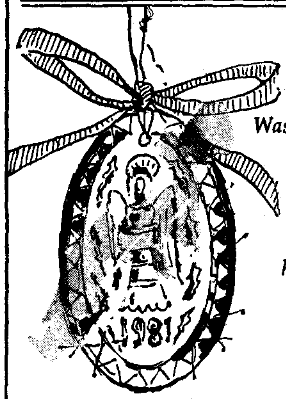
which analyzed Central Intelligence Agency data, as well as Medvedev's original sources, and concluded by supporting the hypothesis of a radwaste accident in the Soviet Union, probably in tanks that contained scrap transuranic wastes from Russian nuclear-weapons production.

In 1980, research on the disposal of American transuranic waste was budgeted at more than twenty-five million dollars. While I was at the Department of Energy's Albuquerque Operations Office, I talked to Anibal L. Taboas, who is in charge of the research programs. "We're trying to see if we can reduce the amount of transuranics being generated," he said. "We're also trying to improve our instrumentation, so we can make better assays of transuranic material. There's a huge saving if we can establish that the material contains less than the ten-nanocuries-per-gram limit. We estimate that it costs us from two hundred and fifty to two hundred and seventy-five dollars per cubic foot to store and dispose of commercial transuranic waste, as opposed to five or six dollars to dispose of low-level wastes. In addition, we're looking hard at incineration of the transuranic waste, which would get rid of organic materials that build up gases, and, even better, would give us a volume reduction of up to a hundred to one."

The incinerator planned for the waste-management complex at the Idaho laboratory is being designed with an unprecedented capacity; it will be able to burn two tons of transuranic waste per hour and incorporate the ash into glasslike bricks. It is not expected to become operational until 1990, however, and government officials I have talked to estimate privately that it will eventually cost well over the five hundred million dollars now projected for it. The radioactive bricks are destined for storage—and, eventually, disposal—in the underground WIPP repository. The first plans for such a repository were formulated in 1957 at the Oak Ridge National Laboratory. Scientists there recommended salt as a medium for keeping radwaste out of the reach of floods and circulating groundwater on the theory that the presence of salt beds and salt formations meant that water had never intruded upon a site—floods or breakthroughs from deep underground aquifers, they reasoned, would have dissolved it. In 1963, the plan was to build the repository in bedded salt near Lyons, Kansas; the plan was changed

OUR 1981 WATERFORD CHRISTMAS ORNAMENT

"Angel of Peace"—a most special adornment to grace your tree. Beautiful lead crystal design in red velvet pouch. Gift boxed, 28.00. The Waterford Gallery.



Send order to SBF, 601 Washington Ave., St. Louis, Mo. 63101, Mail Order Dept. Add 2.50 for handling, sales tax where applicable.

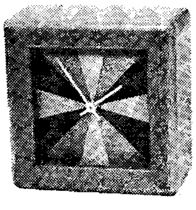
Stix Baer & Fuller

FIRST CLASS ON FOUR WHEELS

Our "Burgundy Fleet" offers the finest limousine service available...anywhere. Discover the difference for yourself.
42-14 21st Street, L.I. City, N.Y. 11101

TOWN & COUNTRY LIMOUSINE, LTD.
(212) 784-9100

THE BARROW CLOCK



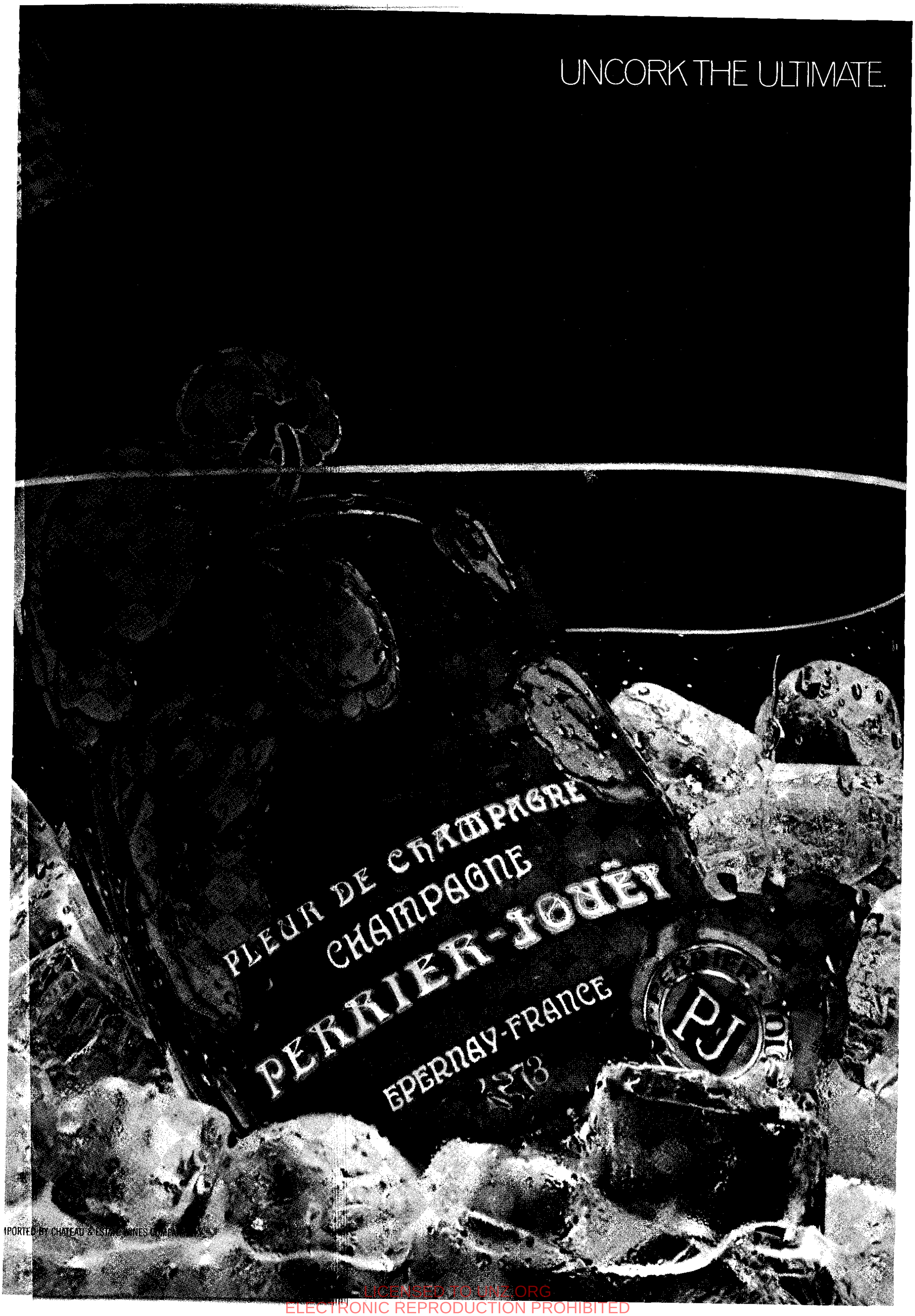
$65 (add $4 shipping) LA res. add sales tax

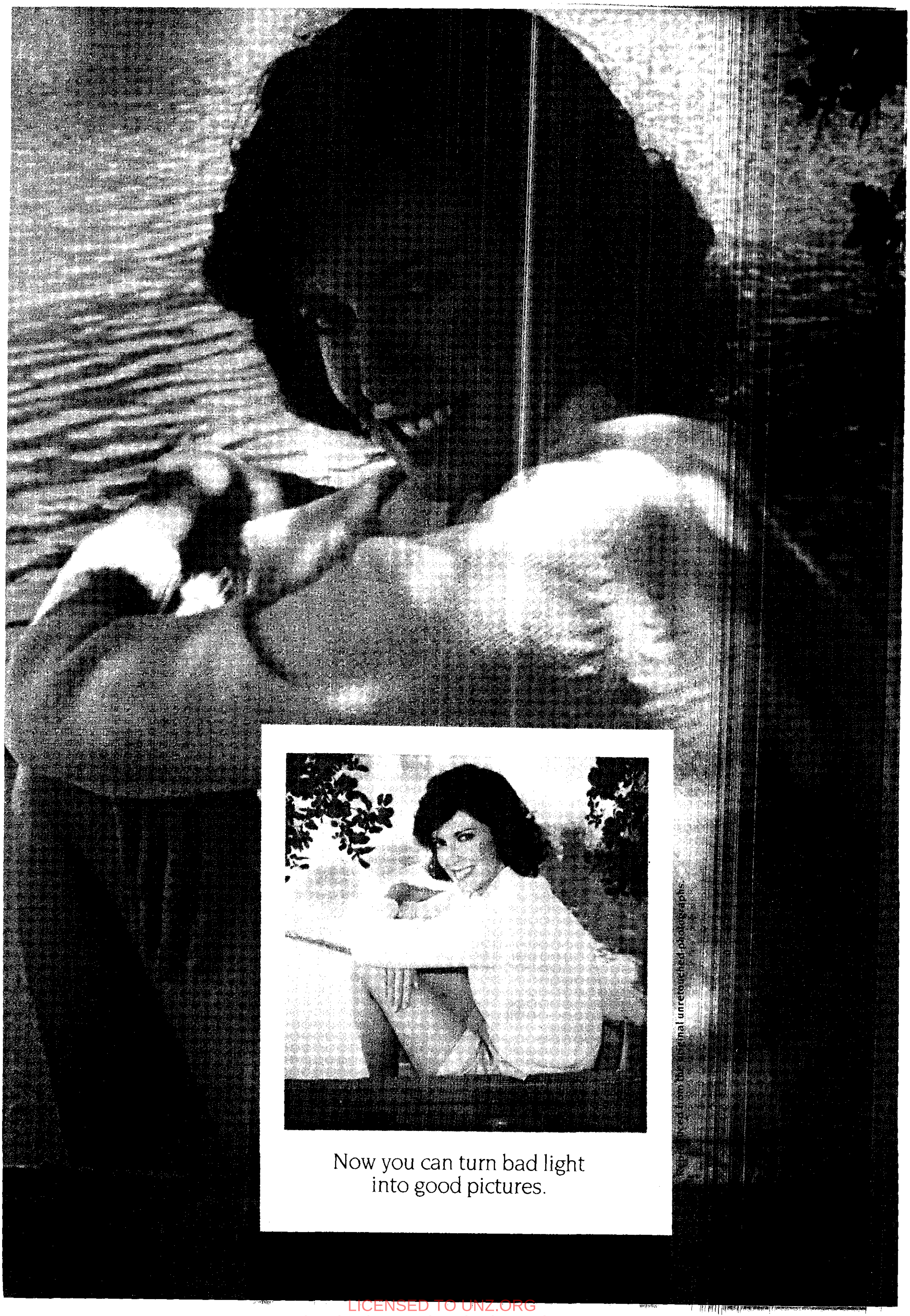
Specify:
mahogany (brass hands)
oak (black hands)

Check or MO; VISA or MC (incl. sig., no., exp. date)

THE BARROW CLOCK. Exquisitely handcrafted from solid mahogany (above) or oak (not shown), this original design table/desk clock is built with care and quality, from the hand-rubbed finish to the precise quartz movement (batt. incl.) 10" x 10" x 4".
For gift ideas, send for **Free Catalog.**

Barrow woodworks
Dept. N 10
902 Jackson Ave. • New Orleans, LA 70130

UNCORK THE ULTIMATE.
FLEUR DE CHAMPAGNE
CHAMPAGNE
PERRIER-JOUËT
EPERNAY-FRANCE
PJ
MPORTED BY CHATEAU & ESTATE WINES COMPANY, N.Y.


Now you can turn bad light into good pictures.
ced from the original unretouched photographs.

The Polaroid Sun Camera. A Revolutionary New Camera and Film System.

The light you use on every shot.

We've put a piece of the sun into this amazing new system to make beautiful pictures possible in any kind of light. Look at the way it brought this beautiful girl out of the shadows.

Indoors and out, the Sun Camera adds proportional "fill" lighting wherever it's needed—extra electronic "sunshine" that fills the shadows and yet mixes with natural light to avoid a harsh flash look.

And it's all automatic. All lighting and exposure decisions are made by electronic "logic" circuits when you press the button to shoot.

The invention behind the invention: The fastest color print film made—600 ASA!

The Sun Camera came from our invention of a new highly light-sensitive color film. It records detail in far less light than ordinary color film and permits use of a very small aperture to give your pictures far more detail throughout.

Colors are deep, brilliant and the pictures very sharp—and virtually developed in 90 seconds.

Revolutionary new use for sonar.

In our Autofocus Model 660, focus is set automatically by our sonar ranging invention. Controlled by sonar, an ingenious rotating disc of four interchanging lenses locks in place to put you in precise focus from 2 feet to infinity.

And the Sonar Autofocus system has also been coupled to the electronic circuitry to balance the Sun Camera's light with the ambient light. You've never been so sure of an instant picture.

Super power for the Sun Camera.

We've also made a new super battery with far more capacity than our previous batteries. Built into our film packs, it's the only battery this camera needs, running everything from motor to "sunshine." And it recharges the "sunshine" in as little as 5 seconds after each shot.

How the system can save you money.

Film savings should be substantial, since you no longer worry about wasting shots in bad light. And you never buy flash or extra batteries. The "sunshine" is built into the camera, and you get a new battery in every pack of film.

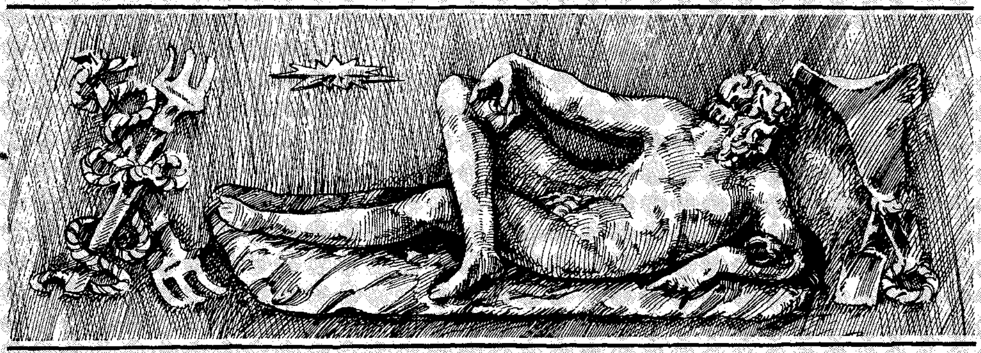
The Sun Camera is light, motor-driven and easy to use. Just press the button and the picture's developing in your hand. Our Autofocus Model 660 is $95.* And our fixed-focus Model 640 gives you Sun Camera technology for $70.* If you have any questions, call us any weekday, 9a.m. to 5p.m., toll free at 800-343-5000. In Massachusetts call collect 617-494-8266.

POLAROID 600 LAND CAMERA
POLAROID 600 LAND CAMERA
AUTOFOCUS
600
High Speed Color Land Film
polaroid
Polaroid 600

© 1981 Polaroid Corporation. "Polaroid"®, "Sun"™

*Suggested retail price. Initial quantities limited.

RENAISSANCE ART, ROLEX CRAFTSMANSHIP



"MY DEAR CELLINI, I HAVE FOR MANY YEARS recognized in you the best goldsmith we know of."
Michelangelo to Benvenuto Cellini

Cellini. A genius of the Renaissance. Sculptor, jeweler, supreme artist, his innovative works in gold, silver and precious stones amazed and delighted popes and cardinals, dukes and kings.

AT Rolex, Cellini's classic gifts inspired our own craftsmen. For us, his legend is a namesake. His art is reborn as time in the Benvenuto Cellini Collection by Rolex.

Write for brochure. Rolex Watch U.S.A., Inc.,
Dept. CR, Rolex Building, 665 Fifth Avenue,
New York, New York 10022. World headquarters in Geneva. Other offices in Canada
and major countries around the world.

ROLEX
Cellini

and the present site chosen after the discovery, in 1972, of a previously unsuspected subterranean earth fissure in the Lyons area. President Carter sought to scrap the whole project in 1980, after a conflict with Congress over whether the project should be licensed by the N.R.C. Carter wanted it to be; however, nearly all transuranic waste is generated by defense programs, and Chairman Melvin Price, of the House Armed Services Committee, said the committee was "unalterably opposed to subjecting a defense program to licensing and regulatory control." President Reagan reinstated WIPP as an unlicensed "research and development" facility on the third day of his term in office, and the drilling of two vertical "exploratory" shafts at the repository site began earlier this year. The total cost of constructing and operating the facility is now projected at more than a billion dollars. At a depth of more than twenty-one hundred feet, approximately a hundred acres of salt will be mined out—the resulting spoils pile, to rise east of the vertical shafts, will reach a height of forty feet and weigh some three hundred and forty thousand tons—and a hundred separate waste-holding chambers will be excavated.

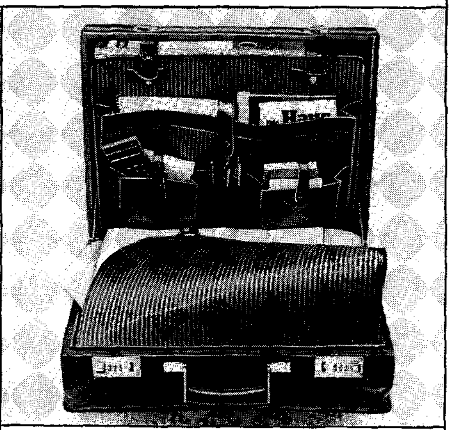
Opposition to the project as it is now constituted has been registered not only by local and national environmental organizations but by the State of New Mexico. In January of this year, its attorney general, Jeff Bingaman, wrote a letter to Secretary of Energy James Edwards saying that the reinstatement of the project "without first resolving the state's legitimate legal and public health and safety concerns is a flagrant abuse of federal power and a breach of trust with the government and citizens of New Mexico." In May, Bingaman filed a federal court suit to stop the work. The state eventually won a reassurance from the Department of Energy that it would have "consultation" rights on the project, and it suspended proceedings on its legal action; however, a parallel suit by state environmentalists remains before the federal court. These opponents to the project contend that a limited amount of reprocessed high-level waste from Defense Department projects that is to be stored at WIPP temporarily, for "demonstration" purposes, will radiate intense heat, which will attract water molecules now immobilized in the surrounding salt. The resulting brine could corrode the waste containers. Environmentalists

GORHAM
When the name says Gorham, the gift says everything.

Look for the unusual in gifts from Gorham wherever fine silver, china and crystal are sold. Magnificent Coffee Pot in rich silverplate from the "Strasbourg" Collection. Gorham, Providence, RI 02907.

GORHAM TEXTRON
Gorham Division of Textron Inc

Paktikus
An outstanding new idea from West Germany ...now available in the United States



With "Paktikus" you can travel comfortably and conveniently. "Paktikus" is the elegant business case and practical as well with much needed space. Designed and handmade by Karl Seeger, Germany's leading manufacturer of leather goods since 1889.
Ample room for documents, clothing and personal items. In selected fine luggage shops and men's stores. Full color catalogue sent on request ($ 1.50).

Original Seeger
FOUNDED 1889

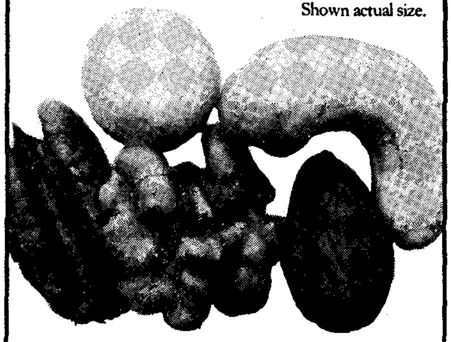
Stephen J. Sanders, Inc. ☐ 1007 Market Street
San Francisco, California 94103
Telex: 340121, Telephone: 415 621-5493

are also concerned about the recent discovery of natural formations called breccia pipes, which are believed to have conducted water at some time in the past from deep underground aquifers into nearby salt beds.

In September of last year, at the WIPP office in Albuquerque, I discussed these concerns with Ray Mairson, who was then the manager of the project for Westinghouse, one of the principal contractors, and with Dr. Wendell Weart, who is the manager of waste-management technology for the Sandia National Laboratories and, as a geophysicist, has been involved in the design and site-evaluation studies for the repository since 1975. "The salt bed has been there for millions of years," Mairson said. "If water had reached it, it would have long since disappeared, so we think we can be confident of isolation for a long period of time. In other rocks, you have to assume that some groundwater will get in."

Weart said, "Even those who feel we don't know enough about what happens when you put high-level wastes into salt agree that we know enough to put transuranics into salt, because the kind of geological problems that are blocking high-level-waste disposal don't occur with transuranic wastes. Really, we're between a rock and a hard place. Our critics say, 'You don't know enough to proceed with WIPP,' but the only way we can find out more is to go ahead and build the project. They don't want to let us do that, though, so what their argument gets down to is that we don't know enough, so they aren't going to let us learn."

THE spent fuel assemblies of research, military, and some foreign research reactors are reprocessed at facilities that the Department of Energy maintains in order to reclaim unfissioned uranium. Commercial spent fuel, which is much more radioactive, because assemblies of it are replaced less frequently, has not been reprocessed in the United States since the Nuclear Fuel Services plant at West Valley shut down, in 1972 (although it was not until 1977 that reprocessing was prohibited). Assemblies of commercial spent fuel have subsequently been kept in pools, usually at the sites of the seventy-two power reactors currently licensed to operate. By the end of 1980, there were 28,315 stored assemblies, consisting of more than eight thousand tons of uranium;



Delicious, giant cashews and gourmet mixed nuts. Just what the holidays ordered.

Shown actual size.

Our cashews are the largest, most delicious cashews in the world. They're also the most expensive. We import them from Brazil.

Our holiday hors d'oeuvre mixed nut selection is equally enticing: Brazilian cashews, English walnuts, California almonds, Hawaiian macadamia nuts (yes, macadamia nuts) and mammoth Georgian pecans.

All our nuts are custom roasted (after the order has been received) in the most expensive grade of nut oil—four pounds at a time. And the day they're roasted is the day they're shipped.

Send a friend some nuts.

Our nuts make great gifts. Both assortments come in a decorator tin. And if you—or the person you're sending them to—aren't delighted, we'll gladly refund your money. (You can't beat that.)

Call us toll-free at **1-800-345-8501** (in PA **1-800-662-5180**), 24 hours a day. Or mail our coupon. P.S. We'll send a gift selection anywhere in the U.S. Allow two weeks for delivery. Call or send us your gift list and greeting messages today.

Hurry! The holidays are coming. Please rush me ____ delicious 2 lb. selection(s) of super large lightly-salted cashews and ____ 2 lb. selection(s) of hors d'oeuvre mixed nuts at $24.95 each plus $1.75 handling.

( ) Check/Money Order ( ) VISA
( ) MasterCard ( ) American Express

Credit Card Number Expiration Date

Name ____

Address ____

City ____ State ____ ZIP ____

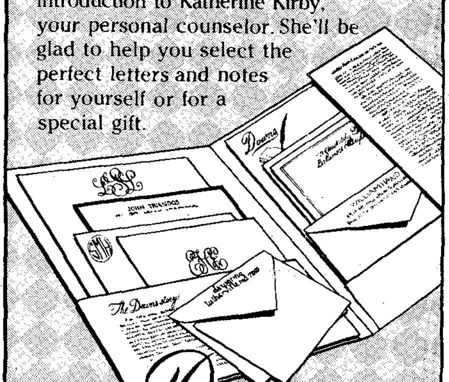
Signature ____

☐ Gift list enclosed. Orders delivered UPS.

The Squire's Choice

35 South Main Street
Yardley, PA 19067

10-12-4



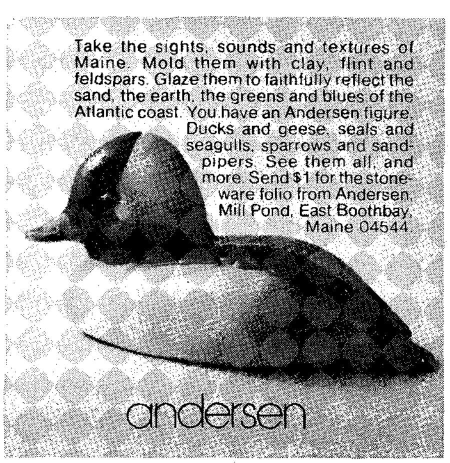
Elegant Engraved Stationery

Downs presents a handsome collection of monogram and address dies beautifully engraved on luxurious Crane papers. Send $3.00 for our sampler and receive an introduction to Katherine Kirby, your personal counselor. She'll be glad to help you select the perfect letters and notes for yourself or for a special gift.

Downs

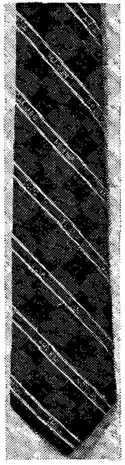
Since 1835

229-BN. Charles St., Baltimore, MD 21201
301/752-7770



Take the sights, sounds and textures of Maine. Mold them with clay, flint and feldspars. Glaze them to faithfully reflect the sand, the earth, the greens and blues of the Atlantic coast. You have an Andersen figure. Ducks and geese, seals and seagulls, sparrows and sandpipers. See them all, and more. Send $1 for the stoneware folio from Andersen, Mill Pond, East Boothbay, Maine 04544.

andersen



OPERA LOVERS TIE

Stunning necktie with the names of the world's most beloved operas woven right into the fabric. Carmen, Aida, *Tosca, and more on the* same tie. 3¼" wide, made of 100% polyester. Navy with red.

$12 ppd.

Mastercharge, Visa & American Express accepted

Maybrant Boutique

1066 Lexington Ave. New York 10021
(Betw. 75th & 76th) (212) 288-7653

The romance of cashmere, and those who share it.

On the slopes of the world's highest mountain range begins a remarkable journey that ends in one of life's lovely miracles.

Here, the precious, downy fleece of the Kashmir goat is hand-plucked and taken by ox-cart to a railroad, then a coastal steamer and finally a cargo vessel which churns across the ocean to Scotland.

Here it is dyed in a rainbow of colors, spun into strands, and knitted. Then it is milled in pure Scottish waters.

A year later and half a world away from the rugged Kashmir, this remarkable journey is complete: the classic cashmere sweater by Lyle & Scott.

This labour of love has been handed down from generation to generation at Lyle & Scott—ensuring perfection.

When you come to own cashmere by Lyle & Scott, you share in the romance. But best of all, you'll wear one of life's lovely miracles.

Lyle & Scott Inc.
1441 Broadway,
New York, NY 10018

We put all we know into all we make.

DIOR
The luxury of fine leathers and jewelry by Christian Dior,
the most formidable name in the world of men's fashion.

another 5,775 assemblies are due to be discharged in 1981, and a hundred and seventy-five more are due to be imported into this country from nations that have signed Atoms for Peace treaties with the United States.

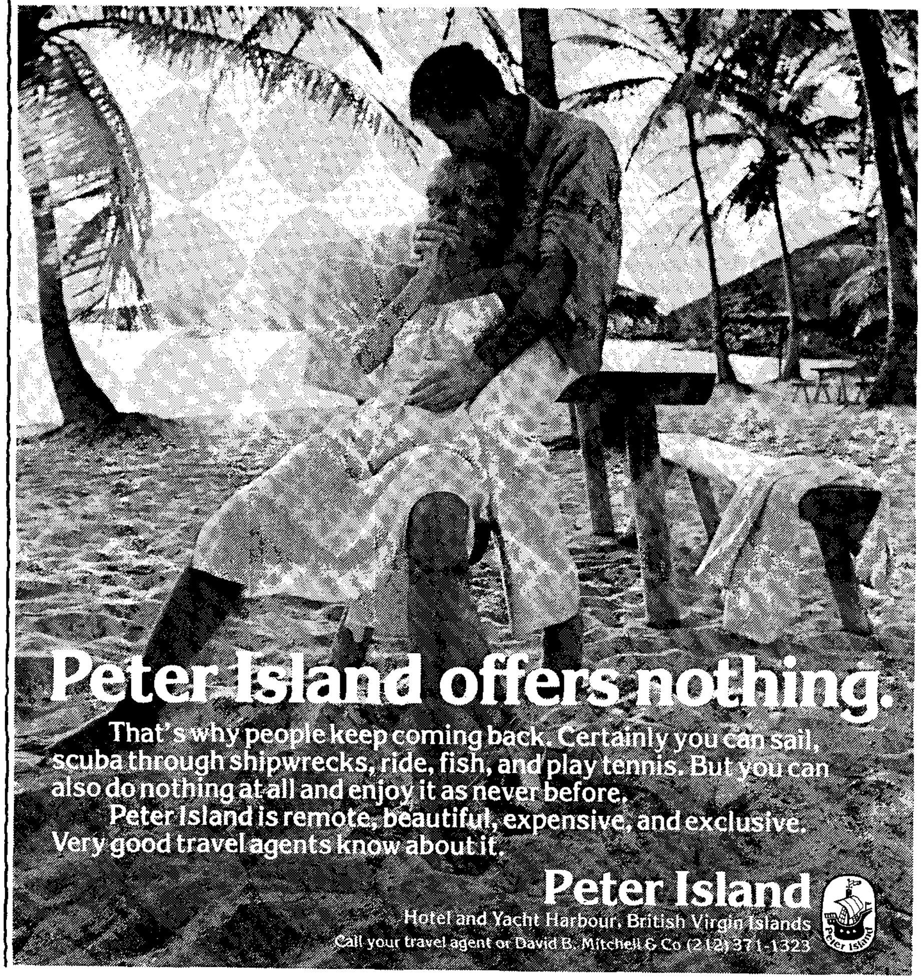
The composition of fuel assemblies varies according to reactor type. Nearly all American power reactors today are of either the boiling-water or the pressurized-water type, and the number of assemblies in the "fuel core" of each reactor varies according to the reactor's size and design, from seventy-two assemblies, in a reactor of sixty-five megawatts, to seven hundred and twenty-four, in a boiling-water reactor generating about eight hundred megawatts. Pressurized-water assemblies typically hold two hundred and sixty-four uranium-filled zirconium-alloy fuel rods that are 12.5 feet in length and .37 inches in diameter; boiling-water assemblies typically hold sixty-four rods that are 13.4 feet long and .47 inches in diameter. If it were possible to dispose of the 1980 inventory of assemblies in a single mass—it isn't, because of criticality conditions—the mass would occupy a volume of a hundred and ten thousand cubic feet.

Legally, commercial spent fuel has no standing as nuclear waste, because Congress has never formally designated it as such. Practically, however, it is the most dangerous form of radwaste. Although the uranium put into a reactor is so slightly radioactive that it can be shipped in ordinary commerce, by the time it is removed, in a spent fuel assembly, the fission products mixed with it could, if unshielded, emit a lethal radiation dose at a distance of ten yards in ten minutes. Fortunately, the radiation can be effectively shielded by water. Every reactor is built with a "swimming pool" adjoining it either within or just outside the containment building. After

GORHAM
When the name says Gorham, the gift says everything.

The ultimate Salad Set. Sumptuous 10¼" Paul Revere Bowl in silverplate with plexiglas liner, $48. Silverplated salad servers, $39.95. Bailey Banks & Biddle, Chestnut at 16th St., Philadelphia, PA 19102. For mail orders please add $3.00 for handling. Major credit cards accepted. Pennsylvania residents add 6% sales tax.

Bailey Banks & Biddle



Peter Island offers nothing.

That's why people keep coming back. Certainly you can sail, scuba through shipwrecks, ride, fish, and play tennis. But you can also do nothing at all and enjoy it as never before.

Peter Island is remote, beautiful, expensive, and exclusive. Very good travel agents know about it.

Peter Island
Hotel and Yacht Harbour, British Virgin Islands
Call your travel agent or David B. Mitchell & Co (212) 371-1323

Cover Up ...With Outdoor Products!

Cover up and stay dry with Outdoor Products Rainwear. We've got everything you'll need to keep dry from head to ankle....Our Anorak, Rain Parka, Rain Jacket, Cagoule, Poncho and Rain Chaps will protect you from Nature's wettest assaults!

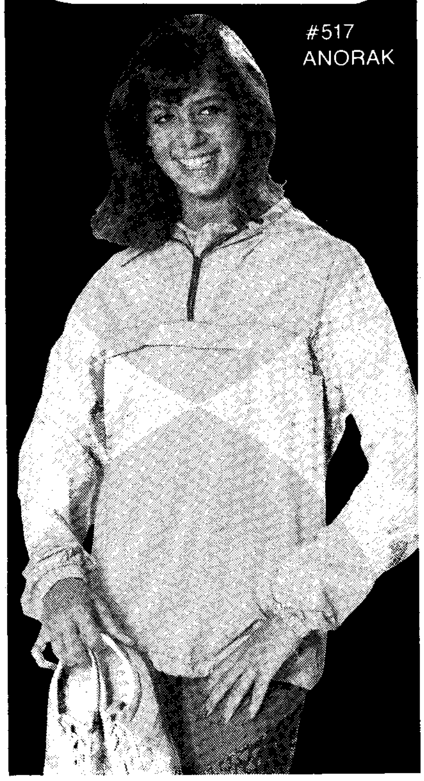
It's Time To Cover Up... With Outdoor Products!

Write for *Free* color Catalog and Dealer nearest you.

American Quality You Can Afford!

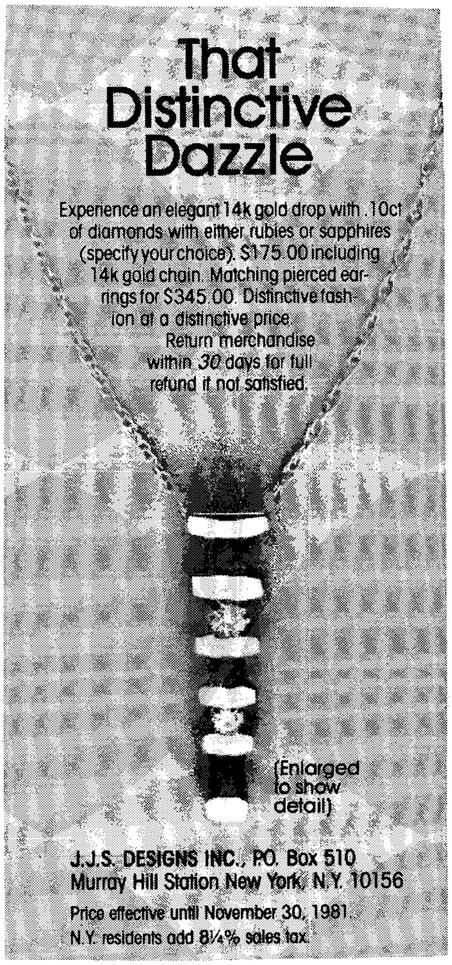
OUTDOOR PRODUCTS

Outdoor Products
533 S. Los Angeles Street
Los Angeles, CA 90013



an assembly is lifted from the reactor by a remote-controlled crane, it is lowered into a fixed position in the pool, where it stands on end with its topmost surface under at least fourteen feet of water. With assemblies weighing up to fourteen hundred pounds, this maneuver must be accomplished with circumspection. In April, 1980, the Department of Energy reported that there had so far been a dozen "abnormal events" in spent-fuel-handling operations, and that in one case an assembly in a pool had been dropped about thirty feet onto another assembly. The release of radiation that occurred when the dropped assembly was moved to its proper place required a temporary evacuation of the reactor room. Even in accident-free handling, the Department of Energy reported, "some radioactive crud particles may detach from the fuel surfaces during fuel handling and storage." The water in these pools must be continuously cooled, filtered, and recirculated, and any that is lost to evaporation must be replaced. The zirconium-alloy cladding of the fuel rods becomes increasingly brittle with time; should it crack, radioactive gases would be released and solid isotopes would be freed to contaminate the water.

When an assembly has been in a storage pool for about six months, the radioactivity levels of its fuel elements will have decreased by almost ninety-eight per cent, and the pools were originally designed on the assumption that after the six months the spent fuel would be shipped out—presumably to a reprocessing plant—in comparative safety. Boiling-water reactors typically discharge a third or a fourth of their fuel assemblies annually, and some of the early pools were built with a capacity of no more than one and one-third full cores, with additional room to contain the full core of rods within the reactor if they should have to be dumped out in an emergency. In a few cases, when a storage pool became crowded the utility was able to rent pool space at a discontinued nuclear facility or to shuffle fuel between units. Less fortunate reactor operators have found it necessary to apply for permission from the N.R.C. to begin filling their full-core reserve. In 1977, Lee V. Gossick, who was then the N.R.C.'s executive director for operations, told members of a House subcommittee that there was no reason to deny permission, because "there are no safety reasons that require the immediate un-



Experience an elegant 14k gold drop with .10ct of diamonds with either rubies or sapphires (specify your choice). $175.00 including 14k gold chain. Matching pierced earrings for $345.00. Distinctive fashion at a distinctive price. Return merchandise within *30* days for full refund if not satisfied.

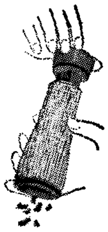
(Enlarged to show detail)

J.J.S. DESIGNS INC., P.O. Box 510
Murray Hill Station New York, N.Y. 10156

Price effective until November 30, 1981.
N.Y. residents add 8¼% sales tax.

BISSINGER'S *offers a NEW twist*

the Chocolate Mill



Puts tasty touches to your puddings, pies, parfaits and frostings. Works like a pepper mill to make attractive CHOCOLATE CURLS. Mill has a woodgrain finished barrel, and is easy to use and clean. It is packed with a box of our famous Chocolate Bissys—enough for many meals. For your own party, or as a gift—only $12.95 postpaid.

BISSINGER'S
World's Most Elegant Chocolates
Dept. NY-811 205 W. 4th St.
Cincinnati, Ohio 45202
Send for our free brochure

CRANE
COAL COOKER

WORTH THE LOOK

617-843-6150 • BRAINTREE, MA 02184

AN IRISH MIST SETTLED OVER THE EVENING.

Irish Mist
Liqueur

The hills roll forever. The lakes radiate light. The dew kisses each morning. The mist settles every evening. You can taste it all, and more.

Irish Mist is the legendary, centuries old drink made from all this and sweetened with just a wisp of heather honey. Irish Mist can be enjoyed anytime, or place, or way: on the rocks; neat; or mixed with anything you like.

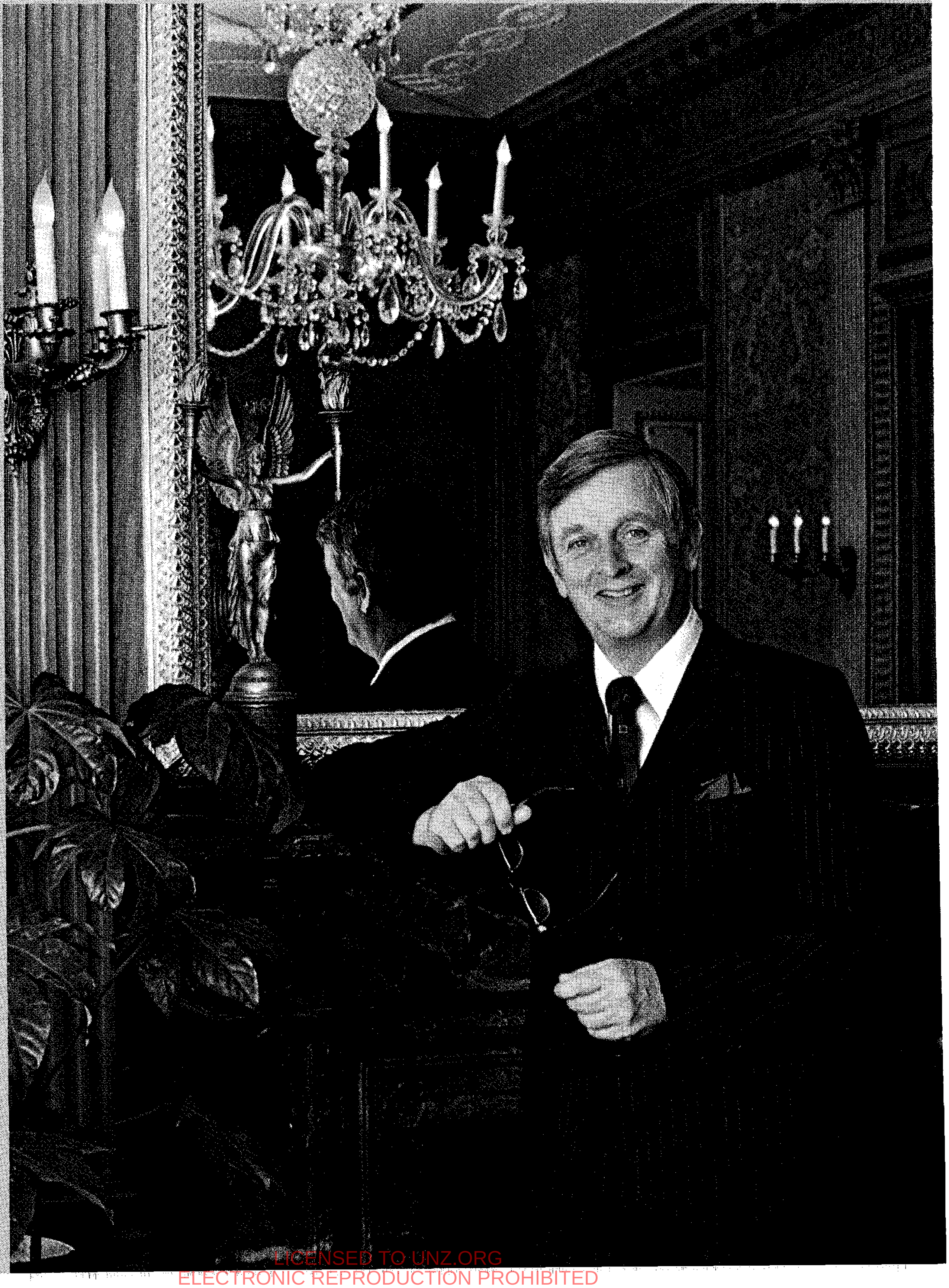
It's a pleasing land. It's a pleasing drink.

IRISH MIST. THE LEGENDARY SPIRIT.

Imported Irish Mist ® Liqueur. 80 Proof. © 1978 Heublein, Inc., Hartford, Conn., U.S.A.

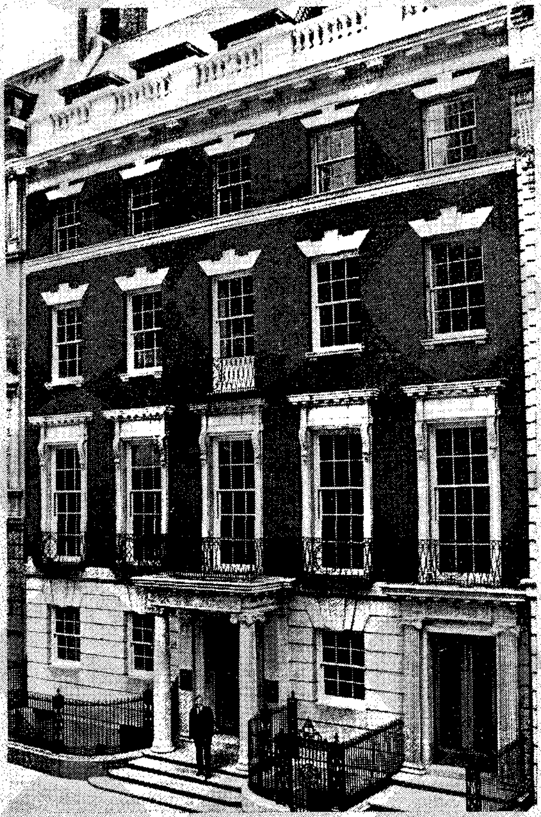
The bank that does things well or not at all opens its second New York office in 128 years.

"The result, as you will see, was well worth the wait."
Daniel P. Davison, President



Our customers are very busy individuals. The one thing they lack is time to waste.

Nor do they want a goldfish bowl bank with pushbutton service, standing-room-only lines and a "Personal Banking" slogan that contradicts it all.



11 West 54th Street. Designed in 1896 by Stanford White's firm as a private residence, it has just been restored as an equally private banking office.

Because of the importance of these customers to us, we are committed to *true* personal banking–with a continuity of service from knowledgeable bankers.

All that service is now available in our landmark building on 54th Street.

In every appointment, it is private and efficient. You will find comfortable rooms, instead of vast open spaces, for undisturbed meetings with your banker and other financial advisors.

One well-travelled client of ours likened his first visit to stepping off a bustling New York street directly into a Zürich or Paris banking house.

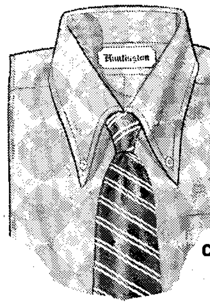
So, while our heart remains on Wall Street, our very individual abilities are now also available in Midtown.

If *your* banking needs are as great as the demands on your time, may we suggest you contact John C. Hover II, Senior Vice President, at the new office of United States Trust Company of New York, 11 West 54th Street, New York, N.Y. 10019.

U.S. Trust

When you do something very well
you simply cannot do it for everyone.

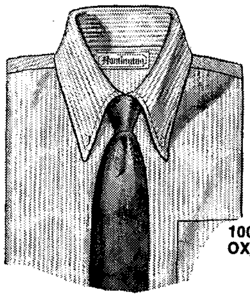
Our Alternative To $25. Button Down Shirts



$16.50

100% COMBED COTTON OXFORD BUTTON DOWN

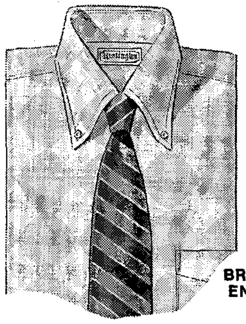
Finest traditional design and tailoring. Seven button front, placket sleeve, left breast pocket, double reinforced side seams and sleeves. Long sleeves or short sleeves. 100% cotton oxford cloth. Blue, white, or yellow. Sizes 14½-17½/32-35.



$17.50

100% COTTON OXFORD TAPE STRIPE

Basic oxford tape stripe. Finest traditional design and tailoring. Blue stripe or burgundy stripe. 100% cotton oxford cloth. Long sleeves. Sizes 14½-17½/32-35.

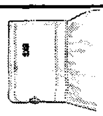


$18.

COTTON BROADCLOTH END-ON-END

Classic end-on-end chambray broadcloth weave--smooth, light weight, pure cotton. Blue or Pink. Long sleeves. Szes 14½-17½/32-35.

Monogram Available



BKS

Huntington Clothiers

2258 E. MAIN ST. • COLUMBUS, OHIO 43209
Order Toll Free: 800-848-6203/Ohio 614-237-5695

COK

Please send me the following button-down shirts. Add $2.25 for ship. & ins. regardless of quantity. Add $3.00 ea. for monogramming. Ohio res. add 4½% sales tax.

Oxf Lg Sl ____/____ ____ White ____ Blue ____ Yellow
Neck/Sleeve Qty Qty Qty

Oxf Sh Slv ________ ________ White ________ Blue
Neck Qty Qty

Oxf Stripe ____/____ ________ Blue ________ Burg.
Neck/Sleeve Qty Qty

End-On-End ____/____ ________ Pink ________ Blue
Neck/Sleeve Qty Qty

Monogram (Left Cuff) @ $3.00 ea. ____ ____ ____

☐ Pers. Ck. ☐ Mstr. Chg. ☐ Visa ☐ Am. Exp.

Card No. ________________

Exp. Date ________ Mstr. Chg. Bank No. ________

Name ________________

Address ________________

City ________________ State ________

Zip ________________ ☐ Send free catalogue please

loading of a full core" from a reactor vessel. He also said that redundant cooling systems and the "high integrity" of the reactor vessel itself "provide assurances that cooling and storage in the reactor vessel of the fuel is safe under all conditions."

What happens when a full-core reserve of such a pool is filled up—as it will be within four or five more years? Operators of some pools have had to resort to "reracking," or moving the spent-fuel assemblies closer together in the existing pools. As this is done, the water in the pool becomes hotter and increases the load put upon the plant's cooling system. To avert a chain reaction, boron compounds are kept in the racks—made of hollow aluminum or stainless steel—that support the assemblies within the pool. These compounds, in the nuclear sense, "poison" the chain reaction by capturing neutrons. As the Department of Energy pointed out in a 1980 communication to the N.R.C., reducing the distance between assemblies could add to required maintenance procedures the burden of "periodic checking of the continuing presence of poison in the storage racks." By March of 1981, the N.R.C. had received fifty-nine applications from reactor operators for permission to re-rack their pools, and had granted fifty and not turned down any. Some of these reactor pools will gain as much as nine years of additional assembly-storage capacity. Nevertheless, twenty-eight of the country's commercial reactors are expected to begin to run out of full-core-reserve pool space by 1990—six of them as early as 1986.

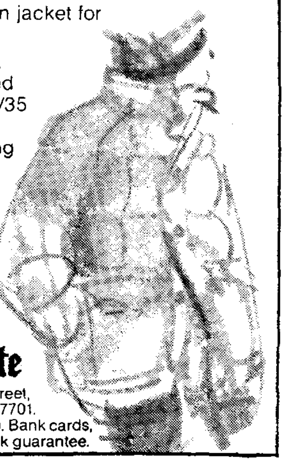
Reactor operators have been pressing the government for some time to take these assemblies off their hands—preferably by reprocessing them, or, in lieu of that, by compensating the utility owners for the value of the unconsumed uranium. Back in 1972, when the reprocessing of commercial spent fuel was still a favored planning alternative, the A.E.C. announced that it planned to build a so-called Retrievable Surface Storage Facility, site unspecified, where the commercial high-level waste generated through the year 2000 would be stored until a final repository for it could be constructed. The concept was attacked by, among others, the Environmental Protection Agency, which held that the nuclear planners were tackling the radwaste-disposal problem backward. Since the method of final disposal and the selec-

As a guest
of The Lombardy Hotel
you know that it is
quite possible to live
in quiet elegance
in the fashionable heart
of busy, hurrying
New York.

The Lombardy

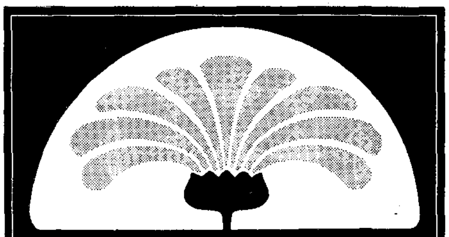
For our brochure, please telephone
Mrs. Brick ~ 212 753-8600

111 East 56th Street, New York, N.Y. 10022
Just off Park Avenue



A Woolrich down jacket for
85.00?
We are not nuts.
Authentic rugged construction 65/35 box quilt raglan sleeve drawstring waist multi-pocketed down jacket. Tan or navy. Men's S,M,L,XL.
More ideas in free full color brochure.

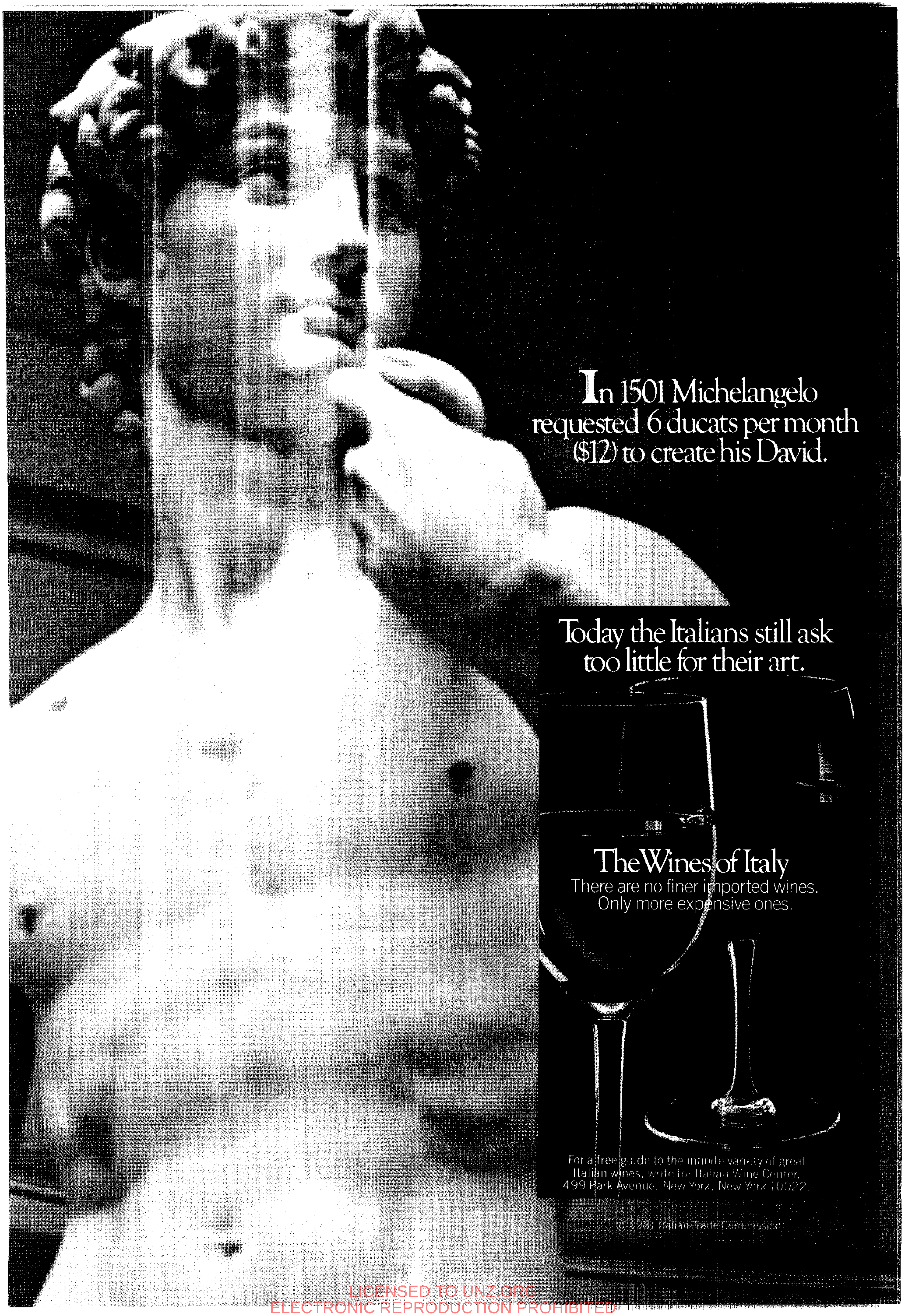
Stonesgate
1 West Front Street,
Red Bank, NJ 07701.
Phone 201-530-1300. Bank cards, free ship, money back guarantee.



Antique/Contemporary
PAPERWEIGHTS

Send for our informative 128 page full-color "Price Guide & Catalogue of Collectors' Paperweights," 1981 bound edition. $6.

L.H. SELMAN LTD.
761 Chestnut St. Suite #30 Santa Cruz, CA 95060



In 1501 Michelangelo requested 6 ducats per month ($12) to create his David.

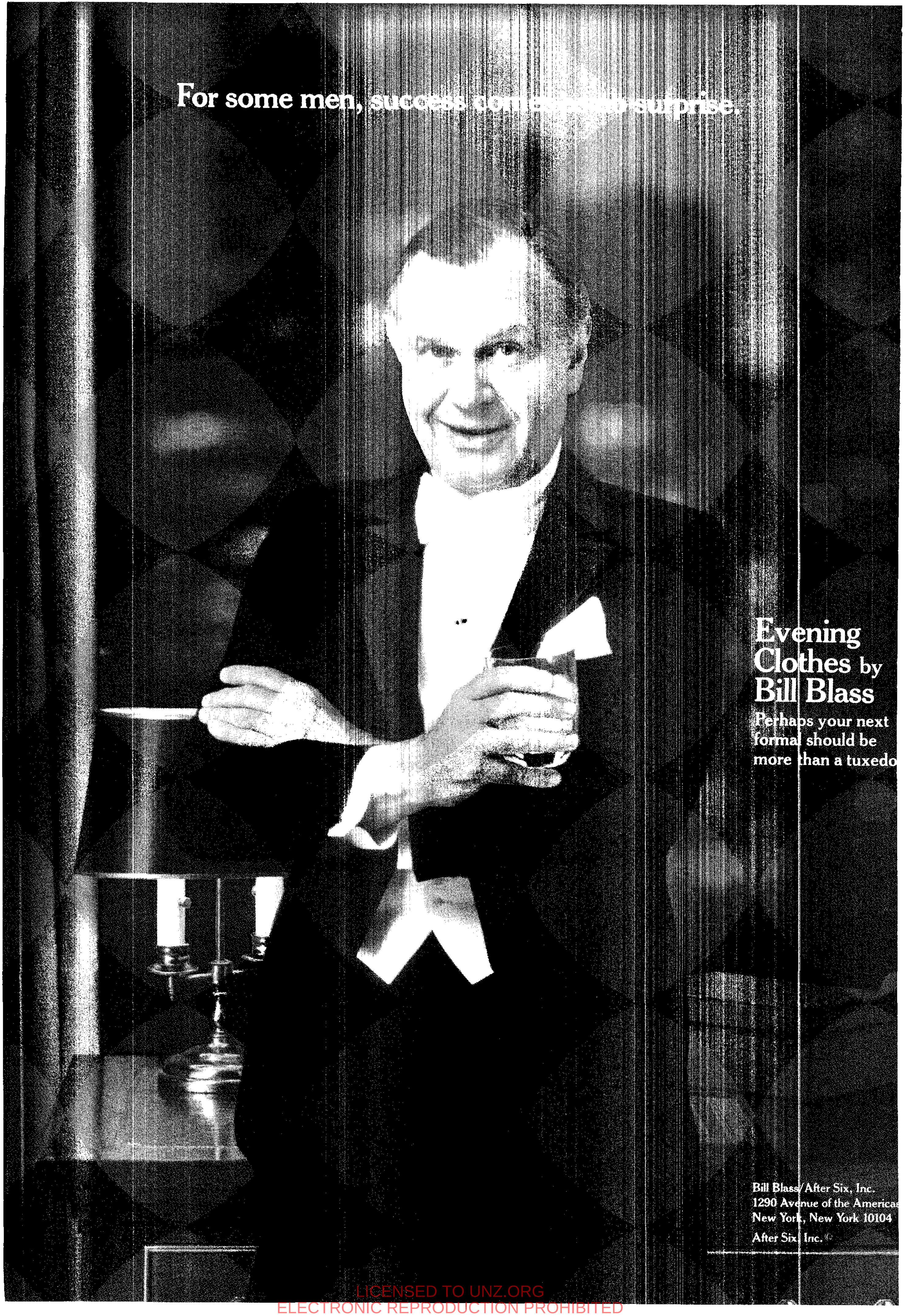
Today the Italians still ask too little for their art.

The Wines of Italy

There are no finer imported wines.
Only more expensive ones.

For a free guide to the infinite variety of great Italian wines, write to: Italian Wine Center, 499 Park Avenue, New York, New York 10022.

© 1981 Italian Trade Commission



For some men, success comes as no surprise.

Evening Clothes by Bill Blass

Perhaps your next formal should be more than a tuxedo

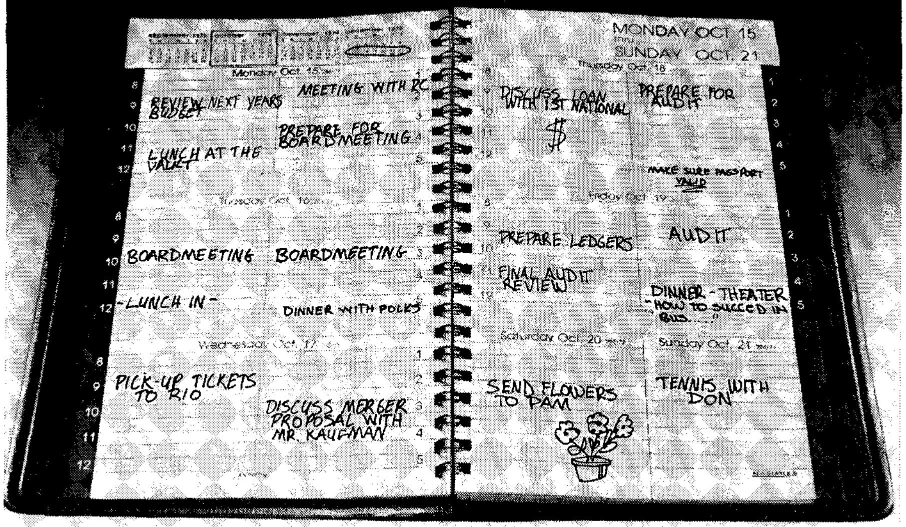
Bill Blass/After Six, Inc.
1290 Avenue of the America
New York, New York 10104
After Six, Inc. ©

tion of the site of an ultimate repository would inevitably affect how and where the wastes would be stored temporarily, the planners were urged to stop looking for expedients and to get to work on the design and siting of that final repository.

The repository is still undesigned and unsited, but in 1977, after President Ford and then President Carter had acted to bar the reprocessing of commercial spent fuel (on nuclear-nonproliferation grounds), the storage-facility concept was revived in a Department of Energy proposal to operate, at one of five suggested sites, an "away from reactor" (A.F.R.) facility for temporarily storing unreprocessed spent fuel assemblies. The suggested sites were empty or partly empty spent-fuel pools at Morris, Illinois, and Barnwell, South Carolina, where commercial spent-fuel-reprocessing plants had been built but never operated; at West Valley, where uranium was reprocessed commercially—and unprofitably—from 1966 to 1972; a pool to be constructed at an unspecified Tennessee Valley Authority facility; and one called Greenfield, which was the governmental designation of a site that had not yet been chosen. When it was suggested that Greenfield might eventually be in the middle of the Pacific Ocean—Wake, Palmyra, and Midway Islands were mentioned specifically—there were protests from Hawaii and from the twelve nations, including Australia and New Zealand, represented by the South Pacific Forum. As for the T.V.A. proposal, the Authority, which had initially been receptive to the project, decided in the end not only to scrap plans for building an away-from-reactor facility for the federal government but also to scrap plans for building a central spent-fuel pool for its own reactors, choosing instead to rerack pools at its four operating reactors and build additional pools at the sites of nine reactors it is now constructing. The West Valley option was apparently foreclosed by the 1980 congressional ratification of the federal agreement with New York State to decontaminate that facility. That left only the nonoperational reprocessing plants at Barnwell and Morris.

The Barnwell plant, which is on land that formerly belonged to the Savannah River Plant, is called Agnes, after the acronym of the company established to manage it, Allied-General Nuclear Services. The owners of Agnes—the Allied Corporation and the

It keeps comptrollers in control.

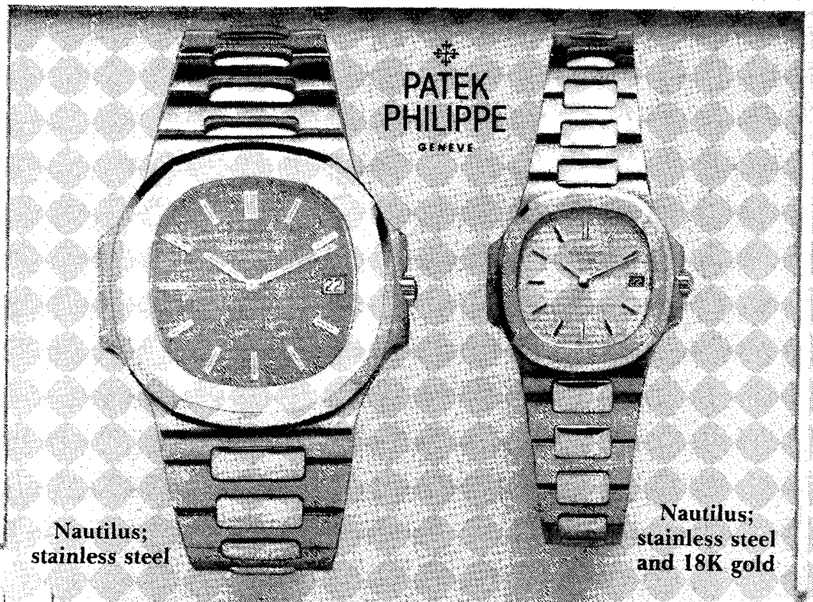

MONDAY OCT 15
SUNDAY OCT 21
REVIEW NEXT YEARS BUDGET
MEETING WITH RC
PREPARE FOR BOARDMEETING
LUNCH AT THE VALET
DISCUSS LOAN WITH 1ST NATIONAL
PREPARE FOR AUDIT
MAKE SURE PASSPORT VALID
BOARDMEETING
BOARDMEETING
PREPARE LEDGERS
AUDIT
-LUNCH IN-
DINNER WITH POLKS
FINAL AUDIT REVIEW
DINNER - THEATER "HOW TO SUCCEED IN BUS..."
PICK-UP TICKETS TO RIO
DISCUSS MERGER PROPOSAL WITH MR. KAUFMAN
SEND FLOWERS TO PAM
TENNIS WITH DON

At·A·Glance® Personal Planners

Don't run off to the show when you should be at the office running the show.

Oversee your day, week or month At·A·Glance.

SHEAFFER EATON TEXTRON
Sheaffer Eaton Division of Textron Inc.


PATEK PHILIPPE
GENEVE

Nautilus;
stainless steel

Nautilus;
stainless steel
and 18K gold

HAUSMANN & CIE

The Italian tradition since 1794.

635 Madison Avenue at 59th Street, New York City 10022.
(212) 832-9000.

General Atomic Company, a partnership of Gulf Oil and Royal Dutch Shell—have let it be known that while they would be glad to sell the unused reprocessing facility for three hundred and sixty million dollars, which is what they claim to have invested in it since 1971, they have no interest in leasing to the government only its spent-fuel pool. Governor Riley, who is chairman of the State Planning Council on Radioactive Waste Management, a body charged by President Carter with making recommendations on all aspects of radwaste disposal, told me that he would do whatever he could to block the storage of any spent fuel assemblies at Agnes "until the Department of Energy can come up with a timetable for the permanent waste repository." He went on, "We want to make sure that Agnes doesn't get stuck with them forever. If we let the government put all the rods in South Carolina 'temporarily,' then when we go to Congress to get them out we'll have two senators interested in removing them and ninety-eight saying, 'Well, let's put it off.' "

The final alternative, and the one most favorably regarded by the General Accounting Office, is the spent-fuel pool at Morris, which is about fifteen miles southwest of Joliet, Illinois. It was designed originally to serve a plant that would offer a new, more advanced form of nuclear-fuel reprocessing. The General Electric Company spent sixty-four million dollars on the construction of the plant before concluding, in 1974, that that form of reprocessing wouldn't work. Since 1972, the plant's main business has been the storing of spent fuel from three utilities that had signed contracts with General Electric to have it reprocessed. The plant's present capacity is between seven hundred and seven hundred and fifty metric tons; at the end of last year, it held three hundred and eighteen tons. General Electric has been reported to be willing to sell the facility for thirty million dollars; according to the General Accounting Office, it would cost an additional twenty-four million dollars to construct an adjacent pool with a capacity of eleven hundred metric tons—"which may be enough, according to our data, to handle away-from-reactor storage needs through at least 1988." As in South Carolina, however, the proposal has met strong state opposition. Jerome J. Joyce, a member of the Illinois Senate, told a United States Senate subcommittee last year,

White Horse.
This is the taste that doesn't run with the herd. Bold. Free-spirited. Gloriously Scotch in character.
But so smooth, so mellow only one word can really capture it.
Sleek.
White Horse
Blended Scotch Whisky
Sleek Scotch
Bottled in Scotland.
Enjoyed in 171 Countries.
BLENDED SCOTCH WHISKY • 86 PROOF • CALVERT DISTILLERS CO., N.Y.C.

TAKE MIAMI'S SUITE LIFE.

All accommodations are luxury suites. A world class hotel on glistening Biscayne Bay and fashionable Brickell Avenue. Superb amenities.

THE FOUR AMBASSADORS HOTEL

Ambassador Square
801 South Bayshore Drive, Miami, Florida 33131
Telephone (305) 377-1966 • TELEX 51-9351
Nationwide TOLL FREE (800) 327-5708
or see your travel agent

Mobil★★★★

Next Time You Are In
San Francisco
Visit The Most Unusual
China Store In America

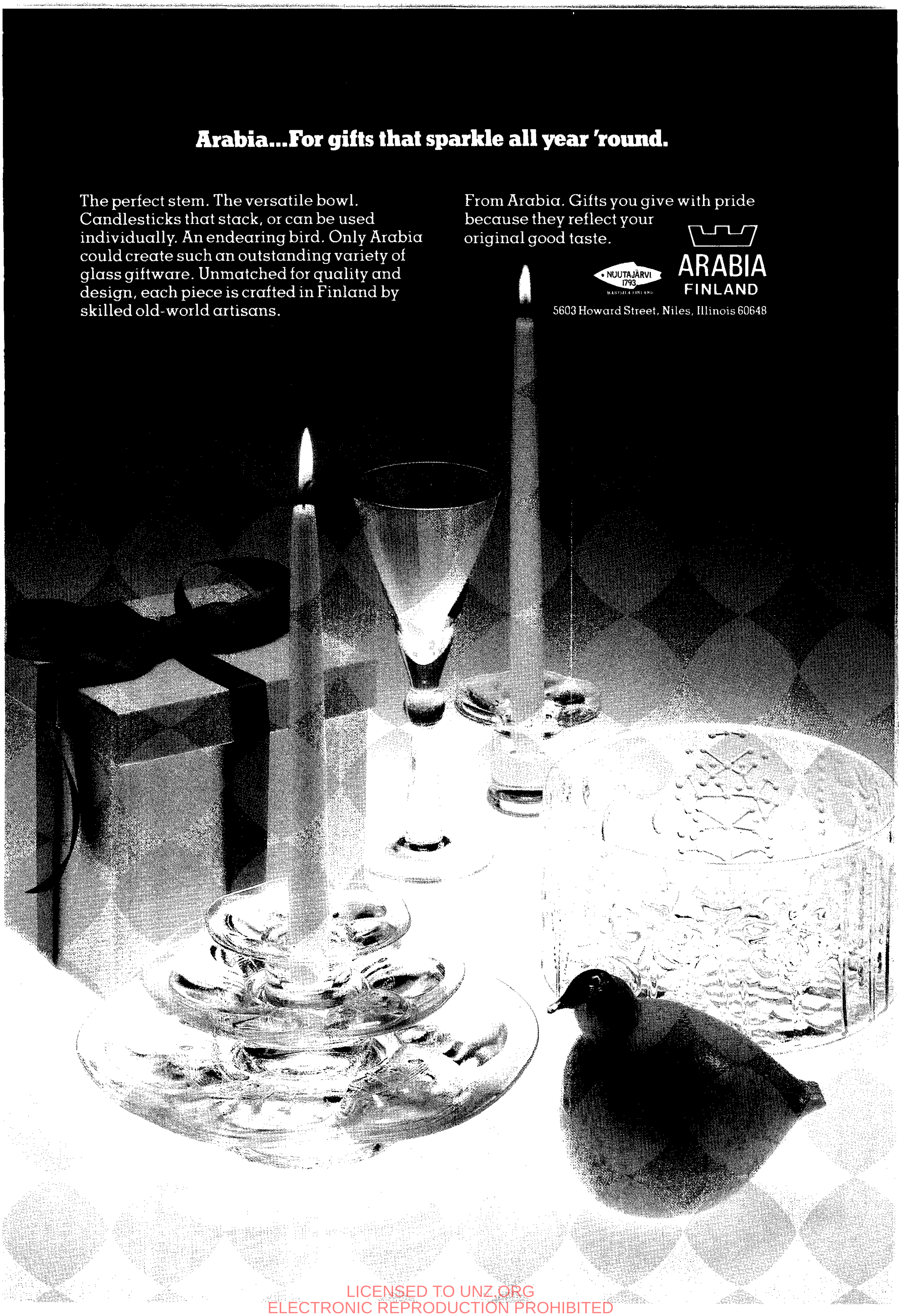
RONALD JAMES

3415 Sacramento Street . San Francisco 94118
Fine Contemporary and Antique
China . Glass . Silver . Interiors

A Golden Cone
A Christmas Memory

Each an exact replica of an actual cone, none alike. 14K gold cone and 18-inch chain. Shown approximately actual size. $265 includes postage, insurance. Visa, Master Card welcome.

Shepherd Gallery
C. Shepherd, Goldsmith
503-368-6247
Highway 101 at 9th
Nehalem, Oregon 97131



Arabia...For gifts that sparkle all year 'round.

The perfect stem. The versatile bowl. Candlesticks that stack, or can be used individually. An endearing bird. Only Arabia could create such an outstanding variety of glass giftware. Unmatched for quality and design, each piece is crafted in Finland by skilled old-world artisans.

From Arabia. Gifts you give with pride because they reflect your original good taste.

NUUTAJÄRVI
1793

ARABIA
FINLAND

5603 Howard Street, Niles, Illinois 60648

How simple life would be if help were just a push-button away. It is. On some of IBM's newest computers and office systems.

It's called a HELP button and it's just one of the ways we're making our machines easier to learn and easier to use.

Push it, and our machine will explain itself, flashing easy-to-follow messages on the display screen. It will tell you what other buttons on the keyboard mean, what they do, and how to use them. Instantly.

It's like taking instruction manuals off the shelf and putting them at your fingertip. To teach a beginner. Or refresh the memory of an old pro.

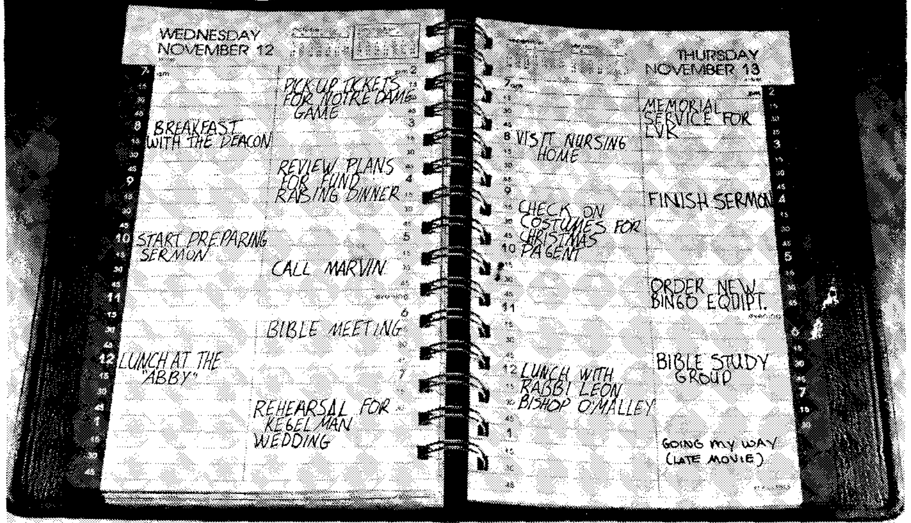
Of course, some people may never need any help.

But it's nice to know it's just a push-button away. IBM®

"The people of my district and throughout the State of Illinois do not want the federal government to assume that white elephant for the purposes of storing—even temporarily—high-level spent nuclear fuel rods. . . . The people living in Morris, Illinois, are becoming frightened." Since then, the Illinois Legislature has passed a law banning the importation of spent fuel from states that ban the same material from Illinois, and although enforcement of this legislation, like the Washington State referendum dealing with low-level wastes, has been challenged in federal courts, the away-from-reactor concept appears to have been dropped. Last February, before a Senate subcommittee, Secretary of Energy Edwards explained his opposition to the temporary storage of spent fuel on much the same grounds that the E.P.A. had offered for opposing it in 1972: "If we go to A.F.R., that means we put off a decision we've been putting off for thirty years;" that is, on the selection of permanent disposal sites and methods. In any case, the argument over temporary storage expedients may have been mooted by President Reagan's decision, announced earlier this month, to lift the 1977 ban on the reprocessing of commercial spent fuel. Commercial spent fuel has not been reprocessed in the United States since 1972, when the West Valley plant shut down, but Secretary Edwards says the White House is studying financial incentives that could make the work profitable.

RENEWED reprocessing of commercial fuel assemblies will, of course, result in a major additional source of the high-level waste that is currently produced by the reprocessing of fuel from military production and research reactors. Almost as radioactive as spent fuel itself, high-level waste has been stored "temporarily" in the United States since 1943 while scientists have sought to determine how to dispose of it permanently and safely. Almost half of the Department of Energy's 1.7-billion-dollar authorized budget for nuclear-waste management for the fiscal years 1979 through 1981 is being spent on high-level-waste-disposal studies. These studies, currently administered by the Columbus, Ohio, division of the Battelle Memorial Institute, are focussing on methods of solidifying the highly radioactive and thermally hot liquids into glass or ceramic monoliths and on

It gives clergymen guidance.


WEDNESDAY
NOVEMBER 12
PICK UP TICKETS FOR NOTRE DAME GAME
BREAKFAST WITH THE DEACON
REVIEW PLANS FOR FUND RAISING DINNER
START PREPARING SERMON
CALL MARVIN
BIBLE MEETING
LUNCH AT THE "ABBY"
REHEARSAL FOR KEGELMAN WEDDING
THURSDAY
NOVEMBER 13
MEMORIAL SERVICE FOR LVK
VISIT NURSING HOME
FINISH SERMON
CHECK ON COSTUMES FOR CHRISTMAS PAGENT
ORDER NEW BINGO EQUIPT.
BIBLE STUDY GROUP
LUNCH WITH RABBI LEON BISHOP O'MALLEY
GOING MY WAY (LATE MOVIE)

At·A·Glance® Personal Planners
Make sure you always follow the right path.
Divine your day, week or
month At·A·Glance.
SHEAFFER EATON TEXTRON
Sheaffer Eaton Division of Textron Inc

This is the label to look for in a classic sweater
100% SHETLAND NEW WOOL
ASTON
HAND FRAMED KNITTED IN BRITISH HONG KONG

Nordic Fair Isle in 100% pure Shetland wool. Cream, navy, silver, emerald with attractive yoke combinations. Sizes 32-40. About $45 at fine stores or write or phone ASTON, 1410 Broadway, New York 10018. Tel: 212-221-1943

Comes complete with its own travel pouch.

Our silky travel robe packs in less space than 2 pairs of socks.

Our easy-fitting kimono-style travel robe is beautifully fashioned from a polyester crepe that's wrinkle resistant and machine washable. It's a full-size robe that weighs only 6 ozs. **Color:** Navy with white pinstripes. Sizes: Men's S(36-38), M(40-42), L(44-46), XL(48); Women's P(4-6), S(8-10), M(12-14), L(16-18)..........**$62.00** Please add $3.50 for postage and handling.

Order TOLL FREE 1-800-547-1532
Oregon call 644-2666

Norm Thompson

Dept. 01-142, P.O. Box 3999, Portland OR 97208

☐Send **FREE** "Escape from the ordinary"® catalog.

TRAVEL ROBE	QTY	SIZE
Men's No. 8782F		
Women's No. 8789F		

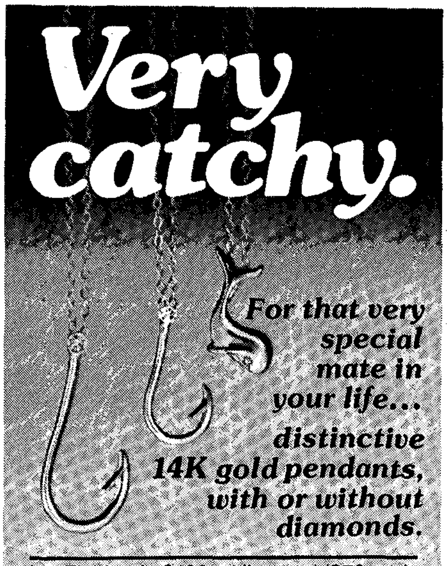
Total $ ____________ ☐Check ☐VISA
☐MC ☐Am Ex ☐DC Exp ________
Card # ____________
Sig. X ____________
Phone (area code) ____________
Name ____________
Address ____________
City ____________
State ________ Zip ________

"ESCAPE from the ordinary"

the testing and design of repositories to contain them, which will have to be constructed hundreds or thousands of feet below the surface of the earth. The geological media being evaluated for the possible siting of these repositories are bedded salt, which is found in the Texas Panhandle and southeastern Utah as well as at the WIPP site, in New Mexico; domed salt formations, which are concentrated near the Gulf Coast; granite, suitable formations of which have been found in the Lake Superior region and in the Appalachians; basalt, which is found primarily in the Pacific Northwest; welded tuffs, which are hardened volcanic ash formations, and are found near Las Vegas, Nevada; and argillaceous rocks, which are predominantly clays and shales, and are found in the Western states and in Ohio and Pennsylvania. The Department of Energy says it expects to recommend to the N.R.C. sites in three of these media by 1987; however, because of the difficult political and engineering problems it expects to encounter in securing the land and actually constructing the repositories, it does not expect to be able to dispose of any high-level waste permanently until some time between 1998 and the year 2006. Depending on the medium selected and the size of the facility, construction of each of the three high-level repositories is expected to cost, in 1980 dollars, between $2.17 billion and $3.95 billion.

Seen through a lead-glass window of a laboratory hot cell, a heavily shielded compartment where radioactive materials are manipulated by remote control, high-level waste in its sludge form resembles crude oil or the kind of thick grease used in heavy-duty lubrication. High-level waste can also take the form of salt cake, calcine, liquid, or, at the Hanford Reservation, forged "capsules" of heat-emitting strontium and cesium. In 1980, the United States inventory of these highly radioactive materials, which are stored at the Hanford Reservation, the Savannah River Plant, the Idaho National Engineering Laboratory, and the closed-down reprocessing plant at West Valley, reached more than ten million cubic feet. Although an extensive program to reduce the volume by evaporation has been carried out for over two decades, high-level wastes are being built up at the three federal sites at the rate of sixty-seven thousand cubic feet a year.

Sixty-four per cent of this country's



Very catchy.

For that very special mate in your life... distinctive 14K gold pendants, with or without diamonds.

Lg. Fishhook: $100 w/diamond ($70 w/o)
Sm. Fishhook: $60 w/diamond ($40 w/o)
Whale: $75 w/diamond ($70 w/o)
18", 14K gold chain (not incl.): $20 ea.

All items shipped gift boxed.
Prices include shipping and handling.
N.Y. State residents add applicable sales tax.
Please allow 3 weeks for delivery.

Send check or money order to:
Stargem designs
2 West 46th Street
New York, N.Y. 10036

Credit card orders: A.E., D.C., M.C. and VISA accepted (include account number, expiration date and signature); **or call toll-free 800-223-8974** (from N.Y. State call 212/582-3860).

Carol's Cookie of the Month Club

THE PERFECT GIFT

1 Month Club	$ 8.90 Delivered
4 Month Club	$33.90 Delivered
12 Month Club	$95.90 Delivered

SEND OUR COOKIES

Greetings to read from:
send check and name of recipient to:
Cookie of the Month Club
1259 El Camino Real Suite 277
Menlo Park, CA 94025
So delicious we guarantee your satisfaction
California residents add 6% sales tax

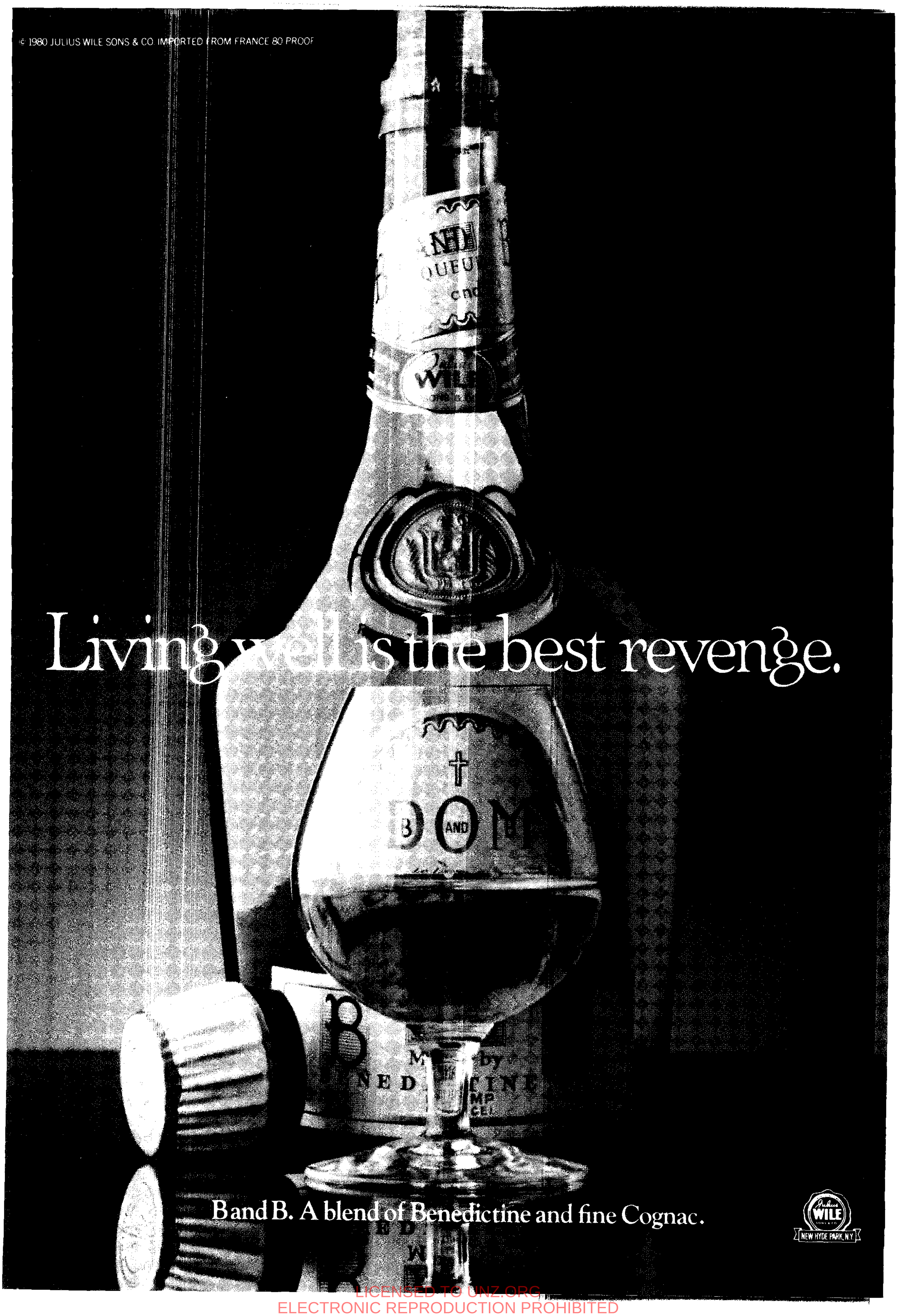
The Cathedral Calendar
1982 Edition

Fourteen full-color stained glass reproductions from the Cathedral of St. John the Divine in New York City. Beautifully photographed by Leland Cook, Chief photographer at Tiffany's. $7.95 + $1.00 for postage. N.Y. Residents add 8% tax.

name
address
city state zip
☐ Please send me The Cathedral Shop Catalogue. Enclosed is $.75 for postage.

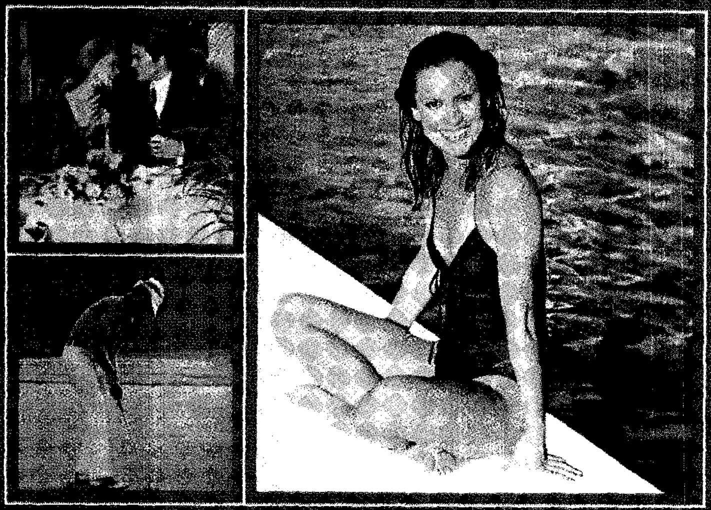
The Cathedral Shop
Cathedral of St. John the Divine
1047 Amsterdam Avenue New York, New York 10025

© 1980 JULIUS WILE SONS & CO. IMPORTED FROM FRANCE 80 PROOF

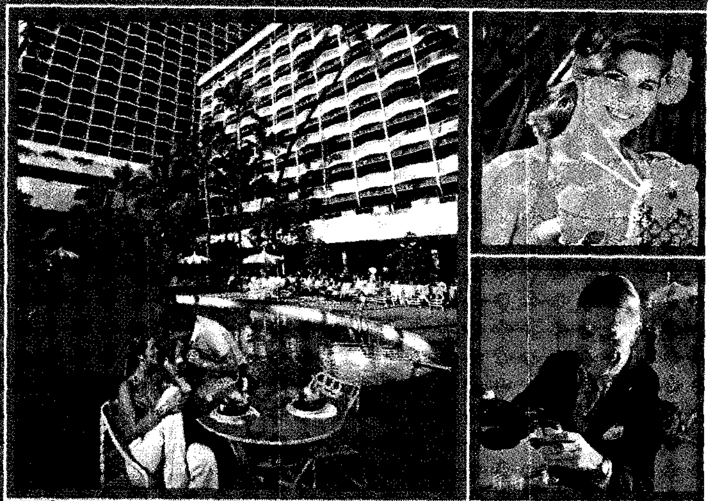

Living well is the best revenge.
B AND B
B and B. A blend of Benedictine and fine Cognac.
Julius WILE SONS & CO.
NEW HYDE PARK, N.Y.

SHERATON-ROYAL BISCAYNE A 45-acre tropical island resort on Key Biscayne, Florida. 10 lighted cushion-surface tennis courts. 2 pools and beach. Sailing and waterskiing. Fine dining and entertainment.

SHERATON-BAL HARBOUR On Florida's Atlantic Coast, wit a beach as wide as 3 soccer fields. Wind-surfing, sailing, indoor/outdoor poo Across from 40 of the world's finest shops. Superb dining, entertainment.



SHERATON PLAZA-PALM SPRINGS A year-round 13-acre oasis in the heart of Palm Springs, California. Close to fabulous shopping. Spa and health club, tennis. Gourmet dining and entertainment. Golf nearby.



PRINCESS KAIULANI HOTEL, WAIKIKI, HAWAII In the heart of Waikiki, with fabulous beach life and night life. Deluxe rooms an suites with breathtaking views of the sea and Diamond Head.

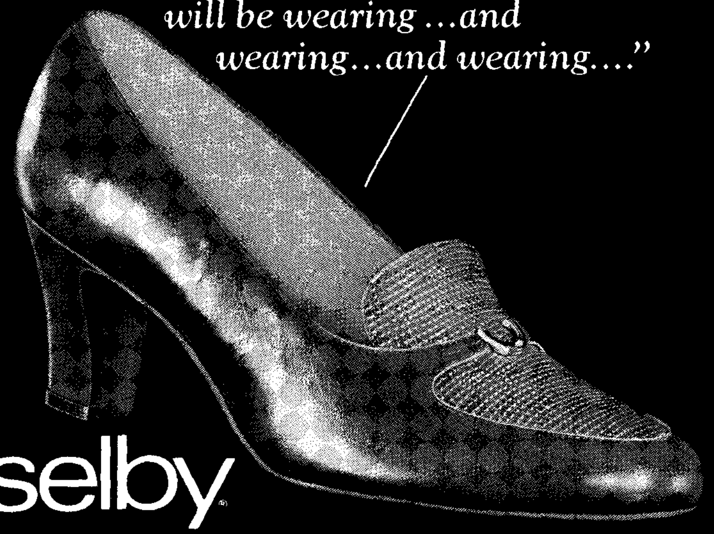
Resorts...Taste the Sheraton difference

Sheraton
HOTELS & INNS WORLDWIDE
800-325-3535
In [illegible]
OR CALL YOUR TRAVEL AGENT

high-level-waste inventory is confined in—or is leaking out of—a hundred and sixty-two carbon-steel tanks buried in concrete vaults at the Hanford Reservation. Although these tanks were designed to last fifty years, the first leaks occurred in 1958, only fourteen years after the earliest tanks were filled; so far, about four hundred and fifty thousand gallons has spilled from twenty tanks and the integrity of thirty-eight others was questioned in a 1980 Department of Energy report. Because the tanks are buried at least seven feet below the surface of the earth, and because it may take several weeks before seeping isotopes are detected in adjacent monitoring wells, confirmation of suspected leaks requires a judgment based on instrument readings that are not always precise—even when they are, they are not always heeded. In 1973, for example, the largest known leak of high-level waste—a hundred and fifteen thousand gallons from a five-hundred-and-thirty-three-thousand-gallon tank—took place over a five-week period, during which a technician was regularly monitoring diminishing liquid levels inside the tank. This information was recorded in the inventory log and left on an office desk, according to an A.E.C. report, but "the day shift supervisor has stated that he did not review the information because of the press of other duties." In addition to leaks in the tanks themselves, there have been at Hanford, as at other nuclear installations, a number of leaks from transfer pipes and overflow spills; altogether, a total of more than a half-million gallons of high-level waste has seeped into the ground. Nothing has been done to remove this material—there may be no feasible way to exhume it safely—and a Department of Energy official has told the General Accounting Office that the cost of cleaning up the reservation entirely would be "prohibitively expensive."

In addition to being radioactively hot, the liquid wastes from reprocessing are at first so thermally hot that they must be continuously cooled to prevent them from boiling over. In the mid-nineteen-sixties, when it became apparent that a permanent repository would not be available for many years, it was decided to strip the principal heat-emitting isotopes of strontium and cesium from the Hanford wastes and to boil away the remaining liquids. While this has eased tank-maintenance burdens temporarily, it is expected that the resulting salt cake

"Hssss! What else could a tailored, printed lizard, leather shoe with a golden ornament say? I could say I'm comfortable, but all Selby shoes are comfortable. Or, that I'll be what the well-tailored woman will be wearing ...and wearing...and wearing...."

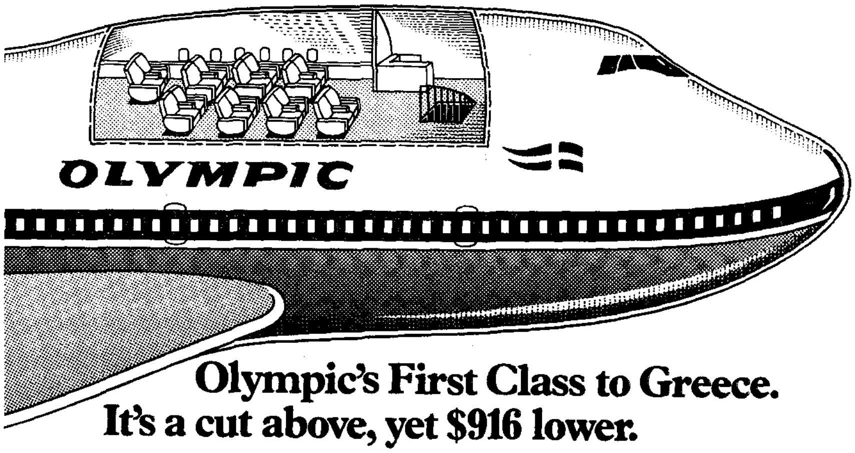


selby

Lucky Charm—Black, Brown, Wine, and Grey Leather with lizard print inset—$54.

In the New York-New Jersey area call SELBY Fifth Avenue (212) 725-0100 for a free catalogue.
Outside this area call (513) 841-4236 for the store nearest you.
Prices shown are manufacturer's suggested retail prices. Actual prices may vary from dealer to dealer.

Join the Upper Class.



Olympic's First Class to Greece.
It's a cut above, yet $916 lower.

Our private upstairs cabin accommodates 16 guests in regal comfort.

There is superb cuisine, French champagne, and two attendants to pamper you.

Before take off, linger over cocktails in our exclusive V.I.P. Lounge.

This is the only daily 747 nonstop from New York to Athens year 'round, and the round trip fare is $916 less than any other direct or nonstop service.

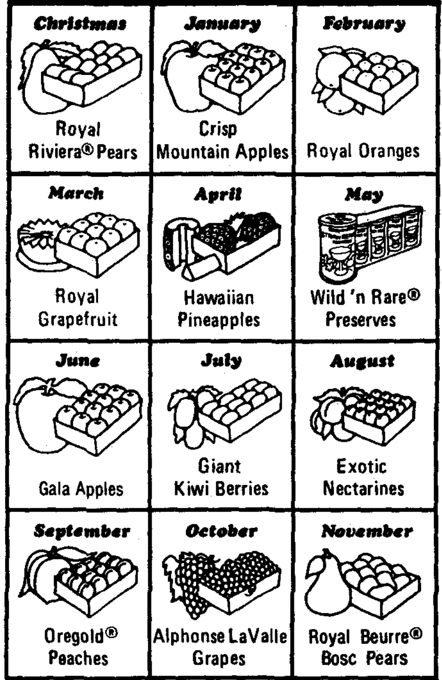
Convenient connections to the Middle East and Africa, too.

Call your travel agent, corporate travel office or Olympic Airways for reservations.

OLYMPIC AIRWAYS
THE AIRLINE TO THE CLASSICAL WORLD

The Original One and Only

Fruit-of-the-Month Club®



A masterpiece each and every month!

A gift from Harry and David really shows you care . . . because we do. Our fruit is hand-selected according to the highest standards for size and color, *and packed with personal care. The quality is* unequaled — we guarantee it.

3-BOX CLUB: Order Gift No. 111 ..... $\$36^{95}$ delv'd
Surprise 'em with gorgeous Gift Boxes for Christmas, January and February!

5-BOX CLUB: Order Gift No. 141 ..... $\$59^{95}$ delv'd
Keeps coming and coming! Christmas, January, February, May and September!

8-BOX CLUB: Order Gift No. 151 ..... $\$97^{95}$ delv'd
Delight 'em to pieces, again and again — Christmas, Jan., Feb., May, Aug., Sept., Oct., and November!

12-BOX CLUB: Order Gift No. 201 ... $\$149^{95}$ delv'd
A Gift Box every month, all year around!

EASY TO ORDER: Send list of names plus check or money order. (No. C.O.D.'s) Tell us how to sign greetings. Everything's beautifully packaged.

Send your orders to:

Harry and David®
Dept. 503-N Medford, Oregon 97501

Visit the Bear Creek Store in Medford

WE GUARANTEE COMPLETE SATISFACTION OR YOUR MONEY BACK

WANT OUR FREE CATALOGS? THEY'RE DELICIOUS! See more of our farm fresh Christmas Gifts and Fruit-of-the-Month Clubs in honest-to-gosh full color. Just send off this coupon right away.

Harry and David®
Dept. 503-N Medford, Oregon 97501

PLEASE SEND FREE CATALOGS TO

NAME____________________

STREET____________________

CITY____________________

STATE__________ZIP________

© 1981, Harry and David

and sludges will be extremely difficult to retrieve. By 1998, the earliest projected date for the operation of a permanent high-level repository, they may have to be mined out like coal.

Another problem is what to do about the cesium chloride and strontium fluoride that are being precipitated chemically at Hanford's Waste Encapsulation and Storage Facility. This is a concrete building where wastes are processed in hot cells. Since 1967, about forty cubic feet of strontium and cesium have been pressed inside two hundred and fifty twenty-inch cylindrical double-walled capsules and placed under eleven feet of refrigerated water in concrete-lined basins, where they emit a fluorescent-green glow. This is the smallest quantity of radwaste individually inventoried, and it is also the hottest. The strontium, encased in stainless steel, has a surface temperature of eight hundred and ten degrees Fahrenheit and at a distance of one metre radiates at a level of four hundred and fifty roentgens per hour, or almost the level that is considered lethal if received in a single day. The cesium, also encased in stainless steel, gives off more radiation—fifteen hundred roentgens per hour at a distance of one metre—but less heat; in the air, the surface temperature of its capsule is four hundred degrees Fahrenheit. It is estimated that thirty-five hundred capsules of strontium and cesium will be produced from the existing Hanford wastes. In 1978, scientists on a National Academy of Sciences-National Research Council panel calculated that if all the strontium at Hanford found its way to the Columbia River, about ten miles to the east of the Waste Encapsulation and Storage Facility, "a quantity of water equal to the total flow of a thousand years" of the Columbia would be required to dilute the strontium to a dose risk acceptable to the public; only ten years' total flow would be required to dilute the cesium. An alternative to storing the capsules in perpetually refrigerated pools is to bury them, but the scientists on the panel cautioned against that, since the emitted heat would probably melt "any ordinary rock material." As it is, the capsules are now "safely out of the way in their cooled water basin," the scientists said. "But the basin will require continual monitoring and maintenance. The surveillance that the different forms of waste would require would have to be maintained for at least six hundred years to permit the major radioactive

THE LADY HAMILTON
The 1890's re-created
$348

FREE COLLECTIBLES CATALOG
Twelve pages of magnificent historic timepieces, faithfully reproduced in limited editions by the original maker. Plus original sculpture and one-of-a-kind watches. The Lady Hamilton, the classic gold pendant watch of the '90's, is just one of these fine collectibles. Don't wait to inherit them!

SEND TODAY FOR YOUR **FREE COPY**

Classic Editions From the Hamilton Collection

Collector's Classic Edition Society, Ltd.
A wholly owned subsidiary of Hamilton Watch Co., Inc.
Dept. 14, 941 Wheatland Ave., Lancaster, PA 17604
Order by phone TOLL-FREE
800-233-0281, Ext. 175
(In PA, call 717-394-7161, Ext. 175)

IF THEY'RE GOING TO NEW YORK GIVE THEM THE WHOLE CITY THROUGH THE WINDOWS OF THE MOST SPECTACULAR *RESTAURANT IN THE WORLD!*

WINDOWS ON THE WORLD

You can give them a Windows On The World Gift Certificate for $25, $50, $100 or any amount you like.

For information, or to place your order, write or phone Serge Baret,
Windows On The World,
One World Trade Center,
New York, N.Y. 10048 (212) 938-0032

P.S.
PERSONAL SIGNATURE

Personal stationery is your own distinctive expression of casual elegance. YOUR FIRST NAME printed in wine ink on 5 x 8 fine ivory paper. Matching ivory envelopes are available with any single wine initial printed on flap. Makes a wonderful gift. We ship promptly

100 sheets, boxed, first name	$6.00
200 sheets, boxed, same name	10.00
50 envelopes, specify initial	6.00

Please add $2 for postage and handling
Satisfaction Guaranteed

LORRAINE

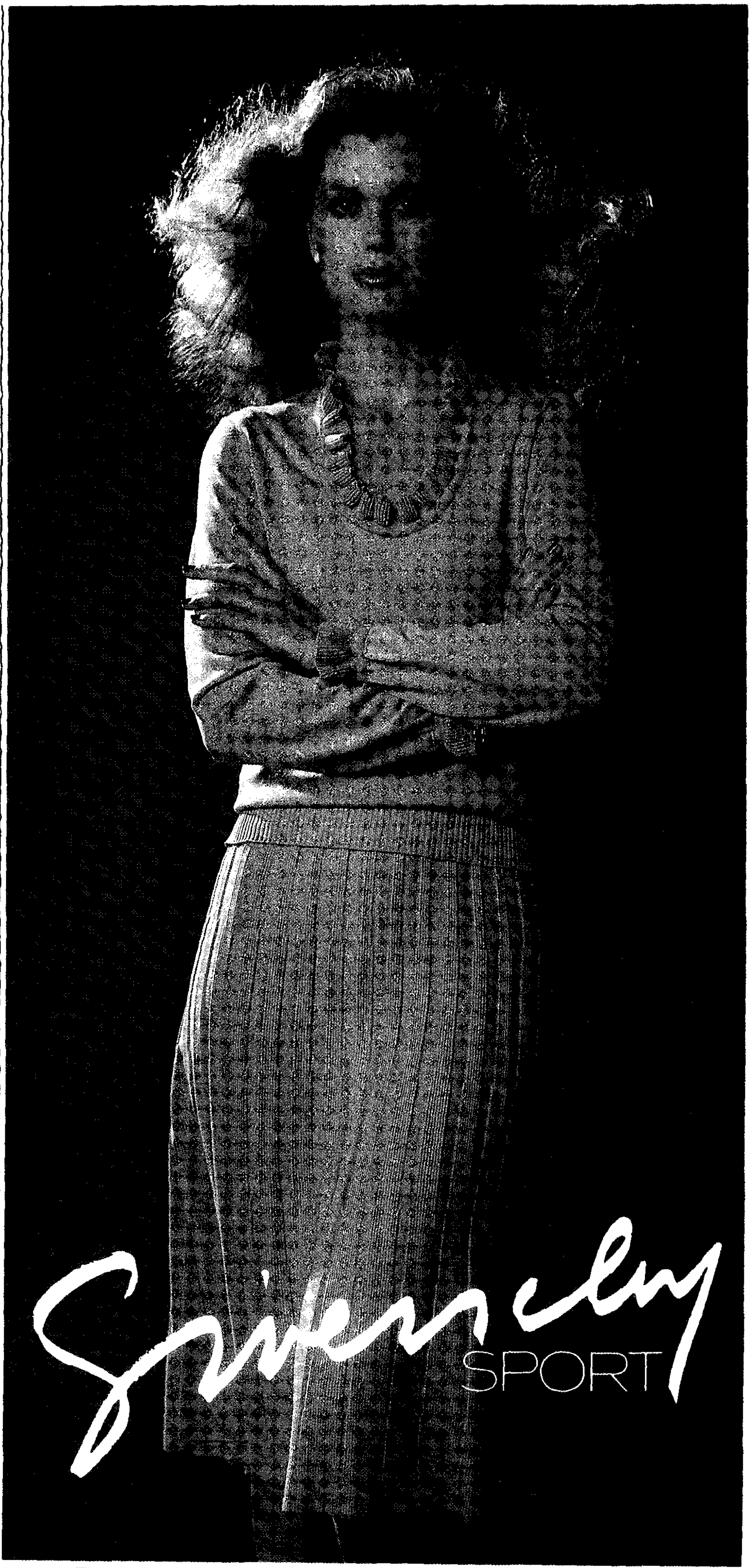
ROGER

P.S. PERSONAL SIGNATURE INC.
Dept. N. 320 East Shore Rd.
P.O. Box 245, Great Neck, N.Y. 11022

isotopes to decay to harmless levels, and such a period is long compared with the stability of political and social institutions." In fact, of course, this period is about three times as long as there has been a United States of America.

Cesium and strontium are not being stripped from the high-level wastes accumulating at the Savannah River Plant. Instead, twenty-five million gallons of liquids, salt cake, and sludge are being kept continuously cooled—an effort requiring the annual consumption of two to three thousand megawatts of power—in underground steel tanks. There have been far fewer leaks at Savannah River than at Hanford, and that is fortunate, since wastes spilled at the South Carolina reservation have a much shorter distance to travel and fewer natural barriers to overcome before they reach the off-site environment. The water table at Savannah River is an average of forty-five feet below the earth's surface—instead of the hundred and fifty feet at Hanford—and the reservation is crossed by several streams that feed into the bordering Savannah, which is a source of drinking water for downstream communities in South Carolina and Georgia.

Unlike the first tanks at Hanford, all but eight of the tanks at Savannah River have been built with double steel walls and are enclosed in concrete vaults, and so far only one spill is known to have occurred. In 1960, approximately seven hundred gallons of high-level liquids overflowed the five-foot-high annulus pan, or second wall, and seeped into the bottom of the surrounding vault. According to a federal environmental-impact statement, "The quantity of waste leakage into the soil was limited to a few tens of gallons of waste containing about seven curies of radioactivity per gallon (primarily cesium 137)." However, the statement conceded, "because the tank bottom is below the surface of the water table, the radioactivity that reached the soil also immediately reached the groundwater." The spill turned out to have been caused not by a single fracture but by at least a hundred and thirty-four—the number of fractures subsequently observed in the interior tank wall by remote cameras mounted on periscopes. As in the 1973 Hanford spill, monitoring indications of the leak were found to have been persistently disregarded—but for a different reason. To some extent, leaks of alkaline wastes formed at Savannah River



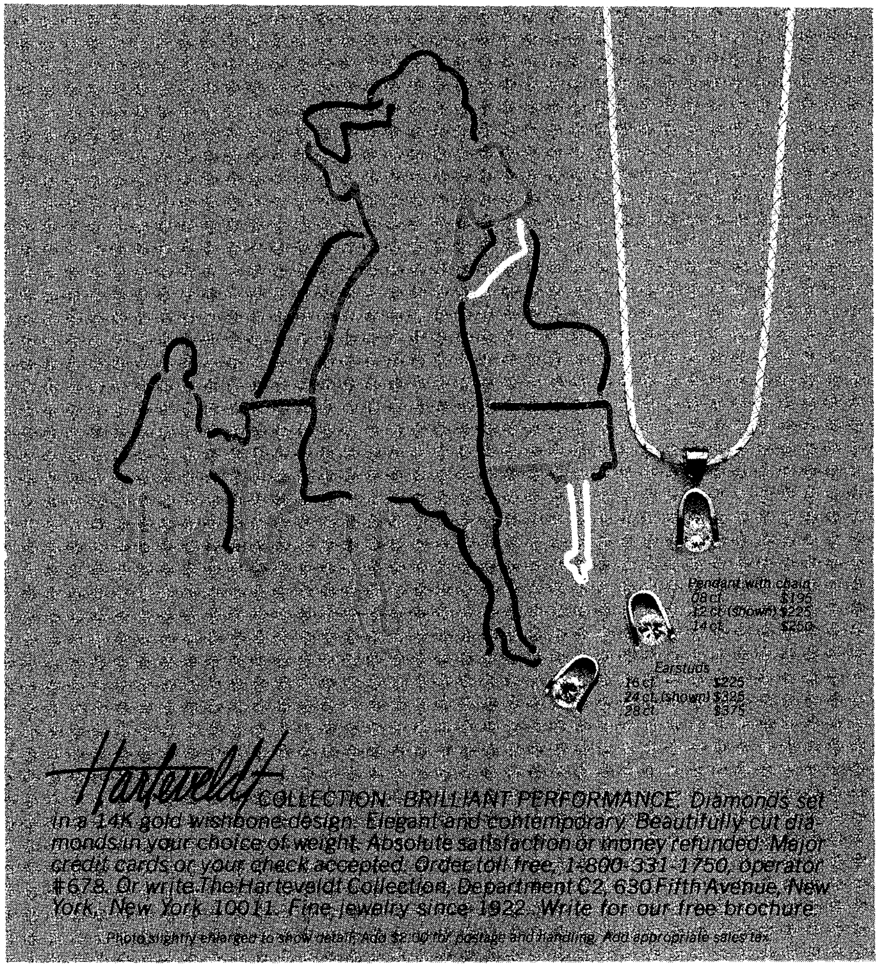
The understated elegance of Givenchy reflected in soft Qiana* knits.
Available at Saks Fifth Avenue and all fine stores.
Givenchy Sport, 1407 Broadway, New York, N.Y. 10018

Table For Two With View

Revolving rooftops, intimate bistros. There's so much to go for. In some Canadian cities you could dine in a different restaurant every night for a year and still not exhaust the delicious possibilities. Come on up.

Canada

For information phone Tourism Ontario, collect, (416) 965-4008.



Harteveldt COLLECTION: BRILLIANT PERFORMANCE. Diamonds set in a 14K gold wishbone design. Elegant and contemporary. Beautifully cut diamonds in your choice of weight. Absolute satisfaction or money refunded. Major credit cards or your check accepted. Order toll free, 1-800-331-1750, operator #678. Or write The Harteveldt Collection, Department C2, 630 Fifth Avenue, New York, New York 10011. Fine jewelry since 1922. Write for our free brochure.

Photo slightly enlarged to show detail. Add $2.00 for postage and handling. Add appropriate sales tax.

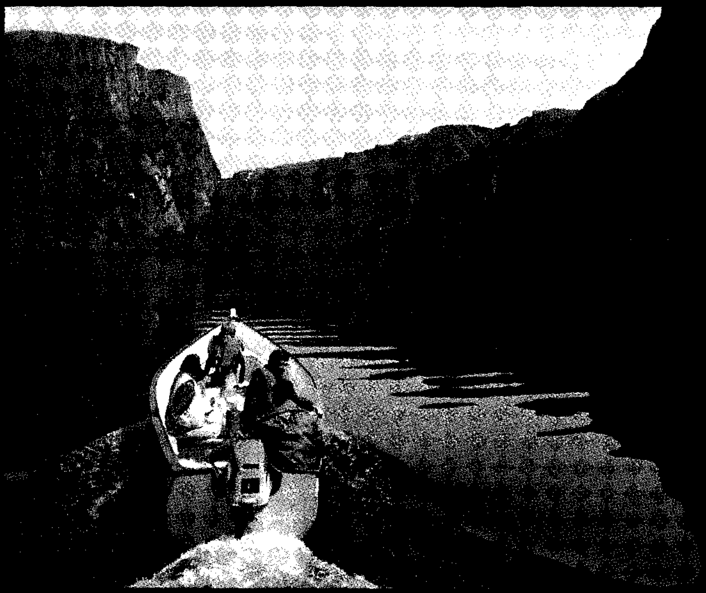
are self-sealing: salt seeps through the crack in the tank, dries, and acts as a plug. Presumably in the expectation that such seals would form, the wastes were allowed to seep from November, 1959, when they were first spotted in the annular cavity, until the following September, when they overflowed the annulus pan for about six hours before a transfer pipe could be activated.

So far, leaks have occurred in the walls of eight of twenty-four high-level tanks that were installed at Savannah River between 1951 and 1961. When I visited the plant last year, twenty-seven new tanks, with a total capacity of more than twenty-five million gallons, were under construction in two adjacent "farms." Eventually, each of the new tanks will be encased in a vault of concrete three to four feet thick and then buried under soil. At the time of my visit, massive cylinders of concrete had only just been constructed around the bases of several tanks, and the uncompleted, doughnut-shaped top of a tank that I was allowed to walk on was a thicket of pipes. Glancing down into the interior of the tank, I could see networks of monitoring cables and cooling coils, extending thirty-three feet to the tank bottom. I was accompanied on my tour by Edward Goldberg, the assistant manager of the plant's operations. "We'll be running dehumidified air through the annular space between the outer and inner tank walls," he explained. "If we didn't, the tanks would sweat in this humid climate. We can then monitor the dehumidified air to detect any leak in radioactivity." The cost of constructing the new tanks is estimated to be about two hundred and fifty million dollars. It will cost another hundred and fifty million dollars to pipe the wastes from the older tanks to the new ones. It won't be feasible to move all the waste, however, since five per cent of the most radioactive form —the sludge—has hardened to the point where environmentalists believe that attempts to flush it out would be hazardous. As long as this sludge is retained in the old tanks, they, too, will require cooling and maintenance.

In contrast to Hanford and Savannah River, the Idaho Chemical Processing Plant, at the Idaho National Engineering Laboratory, has not had any accidental spills; however, some radwaste from the reprocessing of naval reactor fuel is funnelled high into the sky there, and other waste is injected deliberately into one of the region's principal aquifers. Nearly all the high-level waste is converted into calcine, an acidic powder that resembles coarse yellow or grayish salt. It is no less radioactive in this form, but, having been reduced to one-eighth its former volume, it is much easier to manage. The calcine is swept pneumatically into stainless-steel bins twelve feet in diameter which are clustered in concrete silos that rise from fifty feet underground to seventeen feet aboveground. A drawback of the calcining process is that it creates significant quantities of radioactive gases. Since reprocessing began at the Idaho plant, in 1953, 7.4 million curies of radioactive isotopes have penetrated the plant's system of filters, absorbers, and scrubbers to emerge from its two-hundred-and-fifty-foot smokestack. According to Gerry Ritter, a former vice-president of the technical department of the Exxon Nuclear Idaho Company, which operates the plant under a contract with the Department of Energy, these radiation levels are "one per cent of the allowable release limits. Virtually no radiation from our stack has been measurable off the I.N.E.L. site."

Compared with the stack emissions, only small quantities of isotopes are contained in waste liquids that the plant discharges, but what concerns Idahoans—to the point where it has become a principal regional controversy—is that this contamination is being injected directly into the aquifer that provides drinking and irrigation water for the southern half of the state. In 1979 alone, three hundred and ninety million gallons of reprocessing waste water containing two hundred and eighty-three curies, nearly all of it in the form of tritium, was poured down a well to a depth of between four hundred and forty-five and six hundred feet—the well's casing being perforated to extend seepage evenly throughout the upper part of the aquifer. According to a report issued in 1974 by the United States Geological Survey, salt and tritium from discharges over a period of eighteen years had already migrated over a fifteen-square-mile area. After the report became widely known, Idaho Governor John Evans called continued use of this well "totally unacceptable."

When I visited the Idaho laboratory last year, I talked to Jack Barraclough, who is one of the authors of the U.S.G.S. report and is chief of the Survey's research projects at the site. "We figure there are half a billion



Gorges, Gulches and Fjords

There's so much to go for in Canada. Rugged coastline. Deep clear lakes and fish that fight. Nature parks as tame or as wild as you choose. Come on up.

Canada

For information write Tourism Newfoundland, St. John's, Canada A1C 5R8.

MEDALLAS DE ORO
ROMEO Y JULIETA
DIPLOMAS DE HONOR
JERUSALEM

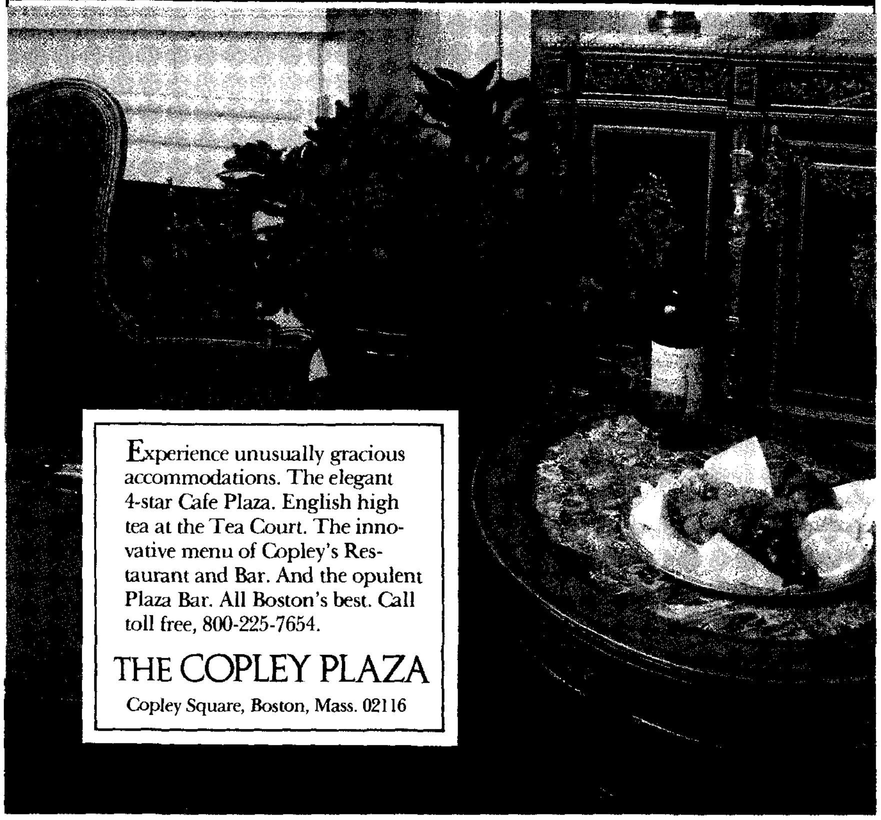
THE REVIVAL OF A CLASSIC

Romeo y Julieta, the classic brand born in Havana in 1875 has returned to our shores. Superb tobacco grown of Cuban seed in the adjacent Caribbean is completely hand-crafted under strict Cuban supervision. It is admittedly *the* cigar for connoisseurs who need not count the cost.

ROMEO Y JULIETA

Imported Romeo y Julieta is available at prestigious tobacconists everywhere in 20 classic shapes and sizes. Send for full color brochure and name of your nearest Romeo y Julieta smokeshop. Romeo y Julieta, 134 Church Street, New York, N.Y. 10007

East is East, and the Copley Plaza is Boston.



Experience unusually gracious accommodations. The elegant 4-star Cafe Plaza. English high tea at the Tea Court. The innovative menu of Copley's Restaurant and Bar. And the opulent Plaza Bar. All Boston's best. Call toll free, 800-225-7654.

THE COPLEY PLAZA
Copley Square, Boston, Mass. 02116

Give the gift that even your Uncle Fred will use.

Everyone has a relative or friend who's hard to shop for. What better gift than food — and Harris Atlantic makes it special.

HARRIS ATLANTIC
Clam Chowder
HARRIS ATLANTIC
She-Crab Soup
HARRIS
Lump Crab Meat
HARRIS
White Crab Meat

No. 2 Gift Package, containing our famous She-Crab Soup, Clam Chowder, seafood spreads and delicious Atlantic Blue Crab Meat — lump for salads, white for casseroles and quiches and claw meat for deviled crab and gumbo. $19.75 delivered.

Send for our 36 page full color Carolina Low Country Cookery — a unique collection of enticing crab meat recipes and directions on how to order the sweetest, most delicate crab meat you can eat.

NAME ____________ PHONE # ____________
ADDRESS ____________
CITY ____________ STATE ______ ZIP ______
CHARGE TO: ☐ AMEX ☐ MC ☐ VISA INTERBANK NO. ____________
CARD NO. ____________ EXP. DATE ____________
OR SEND CHECK TO: BLUE CHANNEL CORP., DEPT. NYM, P. O. BOX 128, PORT ROYAL, SC 29935
SEND ______ NO. 2 GIFT PACKAGES @ $19.75 DELIVERED $ ______
SEND ______ RECIPE BOOKS @ $1.00 EACH (CREDITED ON FIRST ORDER) $ ______
SEND ______ KITCHEN CALENDARS @ $2.00 EACH (CREDITED ON FIRST ORDER) $ ______
TOTAL ENCLOSED $ ______
SIGNATURE ____________

acre-feet of water in storage and flushing through the reservation at a speed of between five and ten feet per day," he said. "That means it's going to take between three and four hundred years for the water now at the well to reach the reservation boundary, forty-five miles away." The isotopes and chemicals injected at the well move slower than water. "All we've seen down at the boundary so far is nonradioactive chloride, and we're not sure that it's waste chloride," he went on. "The bulk of the plutonium is held up rather quickly; we may be able to see it perhaps as far as a mile away by now." (Late in 1981, the U.S.G.S. found that the plutonium had travelled only fifteen hundred feet.) "Most of the other elements that circulate at all are short-lived, and they'll decay before they get to the site border." Nevertheless, some isotopes will eventually pass the site border, and many of those that decay will become toxic elements. The inevitable destination of liquid in the aquifer is the Snake River Valley—about a hundred and twenty-five miles southwest of the laboratory—from which the Snake flows through several hundred miles of Idaho, Oregon, and Washington and then joins the Columbia River just below the Hanford Reservation.

The smallest quantity of stored high-level waste, at West Valley, New York, is contained in two tanks buried in concrete vaults beneath eight feet of earth on a fenced-off tract beside the defunct commercial reprocessing plant that produced them. One tank, of carbon steel, holds five hundred and sixty thousand gallons of acid waste that has been chemically neutralized but still bears an estimated thirty-nine million curies of radioactive elements. The other, of stainless steel, holds 12,041 gallons of waste that is still in acid form and has a radioactive content of about 2.2 million curies. Although both tanks were designed to last fifty years—they have already held wastes for about fifteen—questions have been raised about their ability to withstand seismic pressures on the scale of an earthquake that rocked West Valley in 1929. Should either of the tanks now crack, whether from seismic activity, or from corrosion (as has been the case with buried tanks at Hanford and Savannah River), there might be no way to keep their radioactive contents from reaching the earth. The vessel containing the neutralized-acid waste rests on a steel saucer designed to hold—at least temporarily—any small amount of liquid that might drip out. Yet tests have shown that the saucer itself leaks, so any seepage from the tank will run unobstructed to the base of its concrete vault. As for the vault, the Sierra Club Radioactive Waste Campaign has turned up documents showing that when the larger vault was being constructed, in 1965, cracks were found in forty places. In accordance with the recent clean-up agreement between the federal government and New York State, the wastes in the two tanks are scheduled to be solidified and removed to an unspecified destination. But getting the neutralized-acid waste out of its tank will be a difficult and possibly dangerous operation. The Department of Energy estimates that as much as fifteen thousand gallons of the waste has hardened into a solid layer that may resist high-pressure sluices. It is possible that in the end this tank, still containing some sludge, will have to be cut up by operators working from behind lead or concrete shields. It may even be necessary to construct a completely shielded hot cell around the tank area.

As nuclear facilities and equipment suffer normal wear and tear, they become increasingly radioactive. For this reason, commercial power reactors are licensed to operate for only forty years, and then must be decontaminated and decommissioned. The low-level and transuranic wastes that have built up in the equipment during its lifetime are inventoried as D & D material. Eventually, the remains of seventy-two commercial reactors, ninety-three military production and research reactors, a hundred and twenty-six naval reactors (many of them on submarines), more than a thousand atomic-particle accelerators (used in nuclear research and the manufacture of radioisotopes), twenty-one fuel-fabrication plants, and twenty-one uranium mills will all become D & D waste. Already classified as such are the radioactive remains of a hundred and seventeen civilian reactors and forty-four military production and research reactors; an estimated 19.4 million cubic feet of former Manhattan Project and A.E.C. facilities that recent surveys have found to be contaminated to some degree; approximately 10.6 million cubic feet of contaminated or suspect material from "surplus," or obsolete, Department of Energy nuclear sites—every-

Chopard
GENÈVE

CLASSIC QUARTZ In The Chopard Tradition

Chopard Watch Corp., 630 Fifth Avenue, New York, N.Y. 10020
Available at Birk's Jewelers in Canada.

How to read a great Chianti.

Denominazione di Origine Controllata is Italy's equivalent of the "appellation contrôlée" on French wine labels.

Nozzole Chianti Classico is bottled only in outstanding vintage years.

Always a sign of authenticity, it means the grapes were grown and pressed and the wine bottled on the estate.

Your assurance of distinguished quality. Kobrand Corporation imports only wines and spirits of outstanding merit.

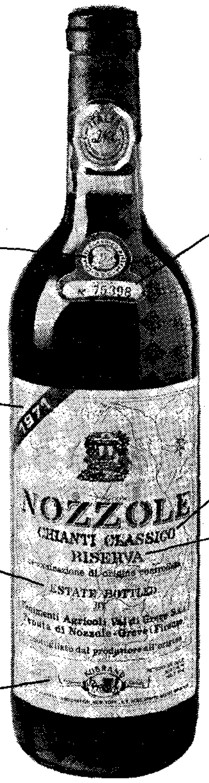
Each bottle of Nozzole is individually numbered and recorded before it's allowed to leave the estate.

These words are permitted to appear only on wine produced in a small, delimited area of Tuscany. The Nozzole estate lies in the very heart of this region.

Aged in oak casks to maturity to achieve full flavor and mellowness.

Nozzole (not-so-lay)... true style and greatness in every sip.
NOZZOLE
Chianti Classico Riserva

Imported exclusively by Kobrand Corporation, N.Y., N.Y.



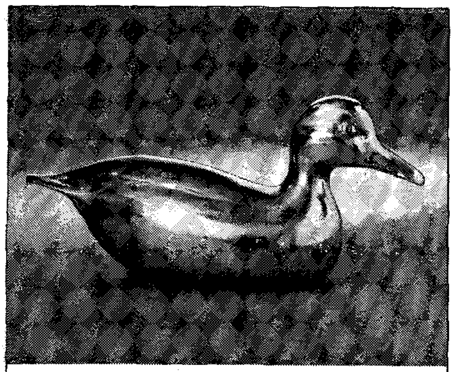
thing from fuel-reprocessing facilities down to the earth scraped from waste-treatment settling ponds—and, finally, an unknown but certainly vast quantity of materials from medical, industrial, and research facilities that are licensed by the federal government or the states but are no longer in use.

Disposing of these amounts of radwaste is certain to be expensive. With inflation, the cost of decontaminating and decommissioning a nuclear facility may turn out to be many times as great as the cost of building it in the first place. In 1978, for example, the Columbus division of the Battelle Memorial Institute closed down a seven-thousand-square-foot plutonium-fuel-fabrication facility it had operated for twenty years in West Jefferson, Ohio; according to Joseph Dettorre, who is in charge of the institute's program for D & D projects, the building, which cost between three-quarters of a million and a million dollars to build, will cost "somewhere between three and a half million and four million dollars to decontaminate to an unrestricted use level." As of July, 1980, the most radioactive articles of equipment had been "cut up, put into containers, and shipped off to low-level burial at Hanford, or to transuranic-waste facilities," he said, and went on, "Several rooms have been decontaminated down to levels for unrestricted use; mostly it's just a matter of washing down the walls, which are concrete blocks sealed with epoxy, but we have found penetrations, and in those cases we've had to take out pieces of block and do some sandblasting." An alternative might have been simply to demolish the entire building, but, according to Dettorre, "that would have required us either to have incurred tremendous shipping and disposal costs in sending all that material to Hanford or to go to the expense of surveying every piece of the rubble to determine that it was not contaminated and could be sent to a sanitary landfill."

Nuclear Fuel Services, the Getty Oil Company subsidiary that operated the West Valley reprocessing plant and commercial low-level-disposal site, also owns a plutonium-fuel-fabrication facility, in Erwin, Tennessee, and although one building of that facility, too, is being decommissioned, plans to tear down and crate up the walls, floors, and ceiling of the structure, along with its contaminated equipment—a process expected to produce approximately seventy thousand cubic feet of rubble—are being held up until a place can be found to dispose of the radioactive material.

The decontamination and decommissioning of reactors, which have to be built to withstand the highest pressures and the most intensive radiation, present particularly difficult safety—and fiscal—problems. Several small government units that were dismantled had to be flooded and cut apart by tools operated from behind concrete shielding, and at the end of these procedures the contaminated tools and the shielding also had to be disposed of as radwaste. In 1977, the General Accounting Office pointed out that not even the Nuclear Regulatory Commission had "paid much attention to one of the biggest problems that may confront the public in the future—that is, who will pay the cost of decommissioning nuclear power reactors."

Rather than confront rate- and taxpayers with these costs, utility companies and governmental managers tend to put off the dismantling of reactors indefinitely, and either to "mothball" them or to "entomb" them, in the hope that less expensive disposal methods—or less restrictive regulations—will eventually be accepted. The N.R.C. defines mothballing as "a state of protective storage." Fuel assemblies and coolant are removed—carefully—from the reactor and its pool; many components of the plant are shipped to low-level-waste burial grounds, and the reactor's containment building is simply locked up, guarded around the clock, and monitored periodically to check for possible leaks. At present, ten civilian power reactors have been mothballed. Entombment is somewhat more extensive than mothballing. The steam-pressure vessel and the internal working parts of the reactor are sealed inside the containment building by means of additional steel and concrete barriers—the whole structure being more or less surrounded by an impenetrable concrete shell. Instead of around-the-clock surveillance, regulations permit security to be maintained by automatic intrusion alarms, but periodic maintenance and annual radiation checks are still necessary. The cost of entombing two fairly small—forty-five- and fifty-megawatt—reactors, at Piqua, Ohio, and Punta Higuera, Puerto Rico, in 1966 and 1968 came to a million dollars and $1.6 million, respectively. For larger, eleven-hundred-megawatt reactors, which are now being brought on line, the Atomic Industrial Forum,



A Duck of Solid Brass

This gleaming bird is a handsomely crafted piece for a desk or shelf, in an office or at home. Especially apropos for water bird fanciers. 10½" long. **30.00**
Add 4.60 for handling/delivery.

GUMP'S
SINCE 1861

Toll Free: 800-227-4512
In Calif.: 800-652-1662
250 Post Street, Dept. 793, San Francisco, CA 94108. Add tax for delivery in CA, IL, NJ, NY and TX. DC, AEX, MC and VISA cards.
Send $2 for series of 4 Gift Books

Carroll Reed
CLASSICS

As classic as a crisp fall night by the fireside, our "Lanz of Salzburg" softly-brushed nylon nightgown with a matching jacket is warm, cozy and beautiful. White with red ribbon ties and cherry motif, and trimmed in eyelet lace. Write Dept. 733, Main St., North Conway, NH 03860, or call (603) 447-2511, 24 hours a day.
MC, V, AMX accepted.

Available in sizes P-7/8, S-9/10, M-11/12, L-13/14
☐ (01) Bed Jacket $28 ☐ Jacket & gown $56
☐ (02) Nightgown $28 ADD $2.50 POSTAGE

Card # ________________ Exp. date______

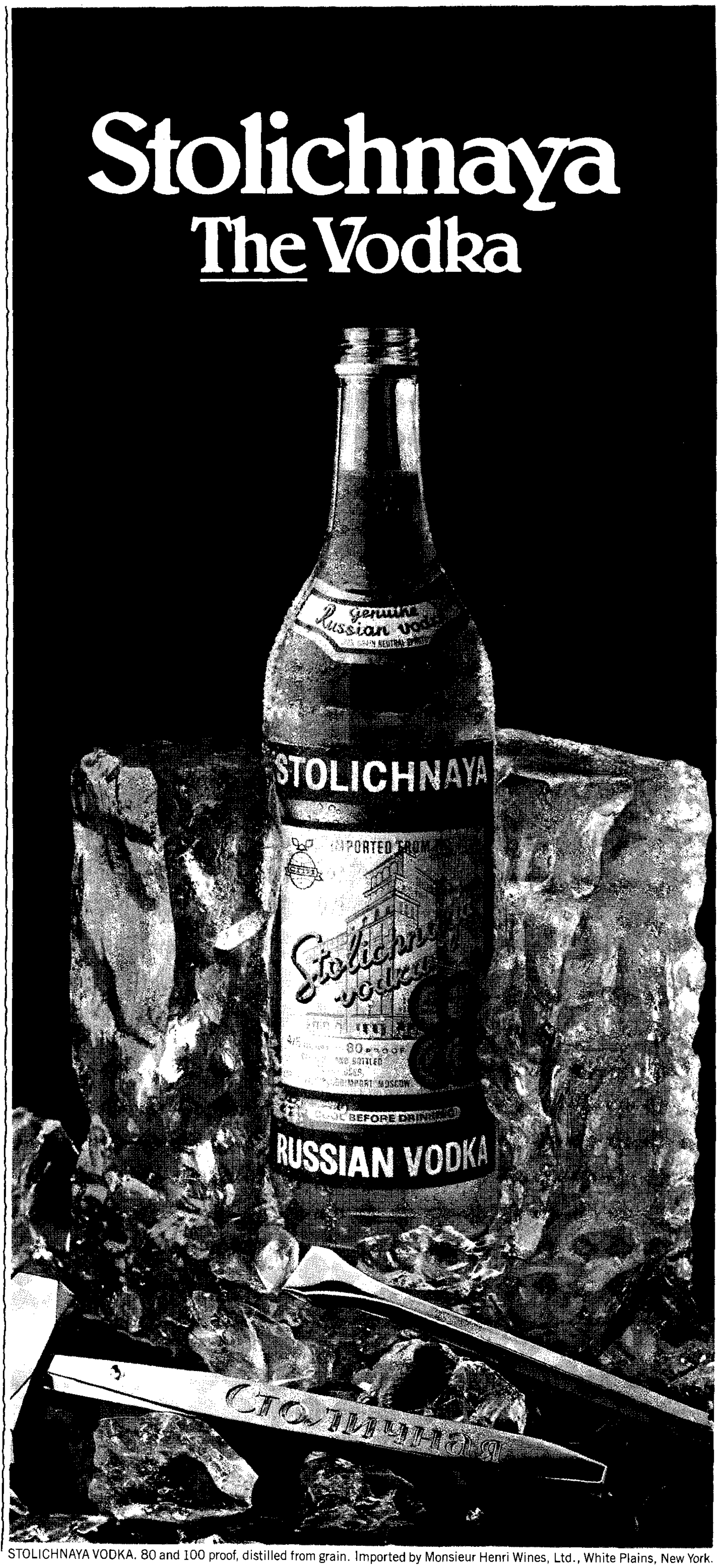
Carroll Reed

☐ Please send a free Guide to Country Classic Fashions. Dept. 734

an international trade association that represents corporations and other institutions engaged in nuclear work, estimated in 1975 that the immediate cost of mothballing was between $2.3 and $2.5 million, of entombment between $7.4 and $7.6 million, and of dismantling between $21.7 and $31.2 million.

At first glance, it might seem financially (and radiologically) prudent to allow a decommissioned reactor to rest under guard for a century or longer, until its most intensely radioactive constituent, cobalt 60, could decay to insignificance (although even then the reactor shell would retain dangerous proportions of nickel 59, which has a half-life of eighty thousand years, and quantities of long-lived iron 55 and carbon 14). Ultimately, however, the costs of monitoring and surveillance and the property taxes on a nonproductive reactor and its grounds over a hundred-year period make mothballing the most expensive alternative, while the costs of entombment and immediate dismantling are just about equal. A comparison of the long-range costs of the three procedures is contained in a nuclear consulting and engineering company's 1979 estimate for dismantling or entombing or mothballing two twelve-hundred-megawatt pressurized-water units that the Detroit Edison Company planned to build north of Detroit. For mothballing both units, surveillance for a century (at $606,300 per year), and then dismantling, the total cost was estimated at $123.4 million; for entombment, a lesser degree of surveillance for a century ($242,000 per year), and then dismantling, the total was $109.8 million; for immediate dismantling and disposal, the cost was estimated at $110.5 million. After receiving these estimates, Detroit Edison decided against building the reactors.

The federal government also has a significant D & D burden—one that it didn't pay much attention to until it was prodded by a 1977 General Accounting Office report titled, in part, "A Multibillion Dollar Problem." At this point, there are more than five hundred decommissioned or about-to-be-decommissioned radioactive federal facilities. The Oak Ridge annual survey for 1980 estimates that a program to clean up former Manhattan Project and A.E.C. sites and one concentrating on Department of Energy surplus facilities that are being phased out will generate almost thirty million cubic

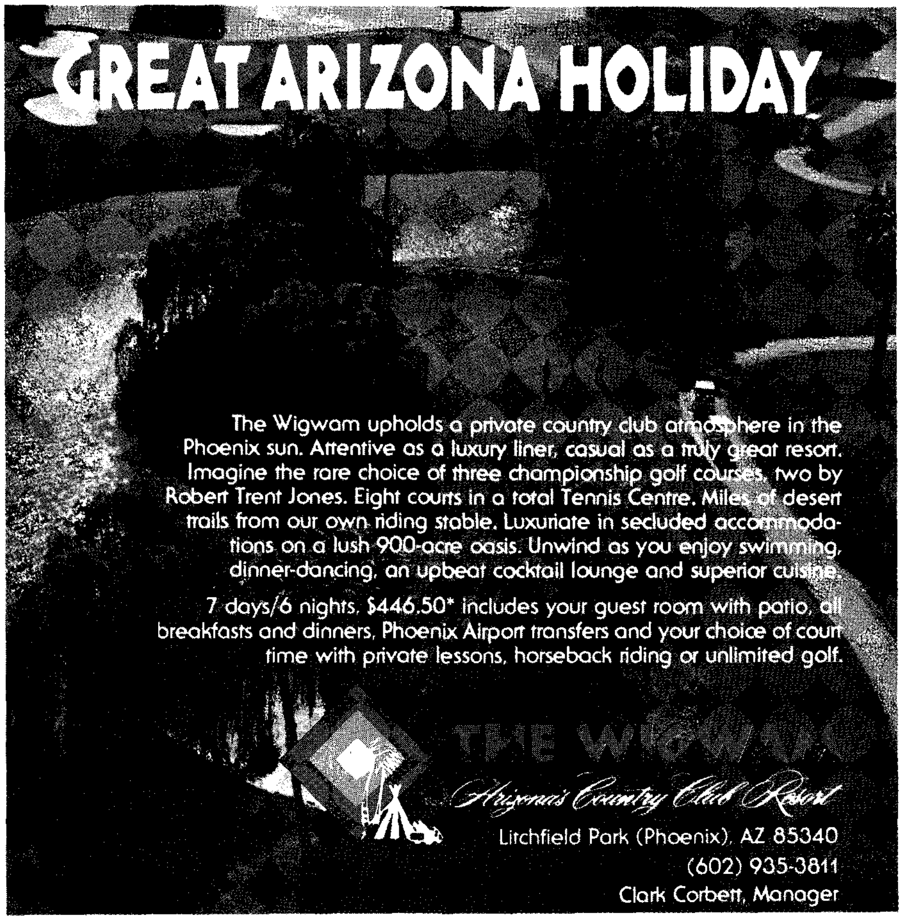


STOLICHNAYA VODKA. 80 and 100 proof, distilled from grain. Imported by Monsieur Henri Wines, Ltd., White Plains, New York.

The Season Belongs to Jantzen

Comfort Fashion Breakthrough.

We touched up our famous Scotch Tumbler® shetland crew
with a cable most men would love to receive. More
good news: The price—about $28.50—is as comforting
as its warmth and good looks.
Jantzen Inc. Portland, Oregon 97208



GREAT ARIZONA HOLIDAY

The Wigwam upholds a private country club atmosphere in the Phoenix sun. Attentive as a luxury liner, casual as a truly great resort. Imagine the rare choice of three championship golf courses, two by Robert Trent Jones. Eight courts in a total Tennis Centre. Miles of desert trails from our own riding stable. Luxuriate in secluded accommodations on a lush 900-acre oasis. Unwind as you enjoy swimming, dinner-dancing, an upbeat cocktail lounge and superior cuisine.

7 days/6 nights. $446.50* includes your guest room with patio, all breakfasts and dinners, Phoenix Airport transfers and your choice of court time with private lessons, horseback riding or unlimited golf.

Arizona's Country Club Resort
Litchfield Park (Phoenix), AZ 85340
(602) 935-3811
Clark Corbett, Manager

*Per person, double occupancy, Sept. 19 to Jan. 3; Jan. 3 to April 18, $532.50; April 18 to May 31, $488.50. More or fewer nights available. Choose this popular package or full American plan rates from $60.50 per person. Very special children's rates, too.

feet of low-level waste—only slightly less than half the volume of all the low-level material that has been buried at federal sites since 1943—plus about three hundred and sixty-five thousand cubic feet of transuranic waste. To reduce the volume of waste, the Department of Energy has asked the N.R.C. for permission to sell some of its inventory of scrap metals or alloys that have been contaminated by "de minimis" amounts of low-enriched uranium or technetium 99, an isotope formed in the fissioning of uranium. The department calculates that it could gross as much as $41.6 million in sales of very slightly contaminated nickel, copper, and steel, with what it considers very little radiation risk to the general public. The Navy also reportedly asked the Environmental Protection Agency to lift its ban on ocean dumping—at least to the extent of permitting the disposal of six already decommissioned nuclear submarines by scuttling them in deep areas.

The Department of Energy's manager of Remedial Action Programs is Robert W. Ramsey. Some months ago, I talked to him at his office, in Germantown, Maryland. "What we're going to do is consolidate the wastes from the five hundred projects at seventy locations," he said. "Fifty of them will be at Hanford. The idea will be to pull everything to where the waste tanks are, put it in one place—so it won't encumber too much area—and then manage intensively those sites where we are committed to dispose of this waste. Our goal is to do this by the year 2000, when we would hope to be current." In 1977, the Energy Research and Development Administration calculated that an expenditure of between $2.5 billion and $3 billion would be required to decontaminate and decommission surplus nuclear facilities; the General Accounting Office said that its auditors did not consider even this "a credible estimate." For fiscal year 1981, only five hundred and sixty-eight million dollars was appropriated for this work. In addition to decontamination work on federal reservations, Ramsey's remedial-action responsibilities include a program to clean up former federal sites found to have been inadequately decontaminated before they were sold to private owners or turned over to state or local governments. In 1974, after searching through its records, the A.E.C. said that it had been unable to find documentation of decontamination for seventy-three of a hundred and twenty-six such facilities once used by it or by the Manhattan Project. Eventually, twenty-six of these sites were found to be registering—some of them more than a decade after decommissioning—radiation levels that the Energy Department says "appear to exceed rules for unrestricted release."

One of the twenty-six sites originally given priority for possible remedial decontamination is the grave of the first nuclear wastes, beneath the clearing in Palos Hills. Tritium is still being monitored in wells there, but in lesser proportions than it was when I visited the site last year. At that time, I asked the officials who escorted me around Palos Hills what remedies they were considering, and was told that the alternatives ranged from paving the clearing with asphalt, in order to reduce drainage down into the wastes, to shaving off the entire top of the hill and "disposing of it as radwaste in a federal reservation somewhere." As of now, the government has no plans to do any of these things. The wells remain open, their old-fashioned mechanical pumps unmarked by warnings and accessible to anyone who might happen to pass by and draw up from underground streams the tritiated water that is one of the most persistent manifestations of a national legacy of more than three billion cubic feet of radwaste.

—FRED C. SHAPIRO

•

1:45 P.M.—Officer Shorey noticed a vessel moored at a local marina beginning to take on water. He was unable to reach the dockmaster by phone and sent the notification by mail.—*Police Report in the Freeport (Maine) Post.*

There goes *that* boat.

•

BUENOS AIRES, Sept. 3 (Reuters)—A consortium of banks led by Citicorp International Bank has agreed to lend $100 to the Argentine state bank, Banco de la República Nacional, over five years, an economy ministry spokesman said today.—*The Times.*

Every little bit helps.

•

A THOUGHT FOR THIS WEEK

[From a paper of the National Print Quality Seminar, sponsored by DATEK of New England]

In an ever increasing way, communication depends on the printed word. Data processing has spread from its early days as an accounting tool into the heart of the office. Word processing is now elevating written communication to the level of an art form.

ARMADA CREAM
OLOROSO SHERRY
SANDEMAN
IMPORTED

ARMADA CREAM

Rich. Smooth. Satisfying.

The after-dinner, after-hours Sherry.

SANDEMAN

Product of Jerez Spain
Imported by Chateau & Estate Wines Company, N.Y.

swissair

Just one of over 100 land packages you'll find in The Alpine Experience.

$105

Kitzbühel...price per person, per week, based on double occupancy.

Swissair has other equally attractive land packages available in 15 more resorts in Switzerland, Austria and France—one week holidays and two-week combinations—and you can find them all in The Alpine Experience.

You don't have to be rich to ski the Alps. Just fast. Last year, the most attractive packages were sold out by December. So book early.

The American Express Card® Don't leave home without it.℠ To make your vacation in Switzerland or Austria even easier, carry the American Express Card. With it, you can charge almost all of your expenses, and with the American Express "Sign & Fly®" Plan, you can extend your air fare payments. For an application, call American Express toll-free (800) 528-8000.

I'm ready. Send me a copy of The Alpine Experience. NY-10-19

Name ______

Address ______

City ______

State ______ Zip ______

Mail to: Swissair Box 845, Radio City Station, New York, N.Y. 10101

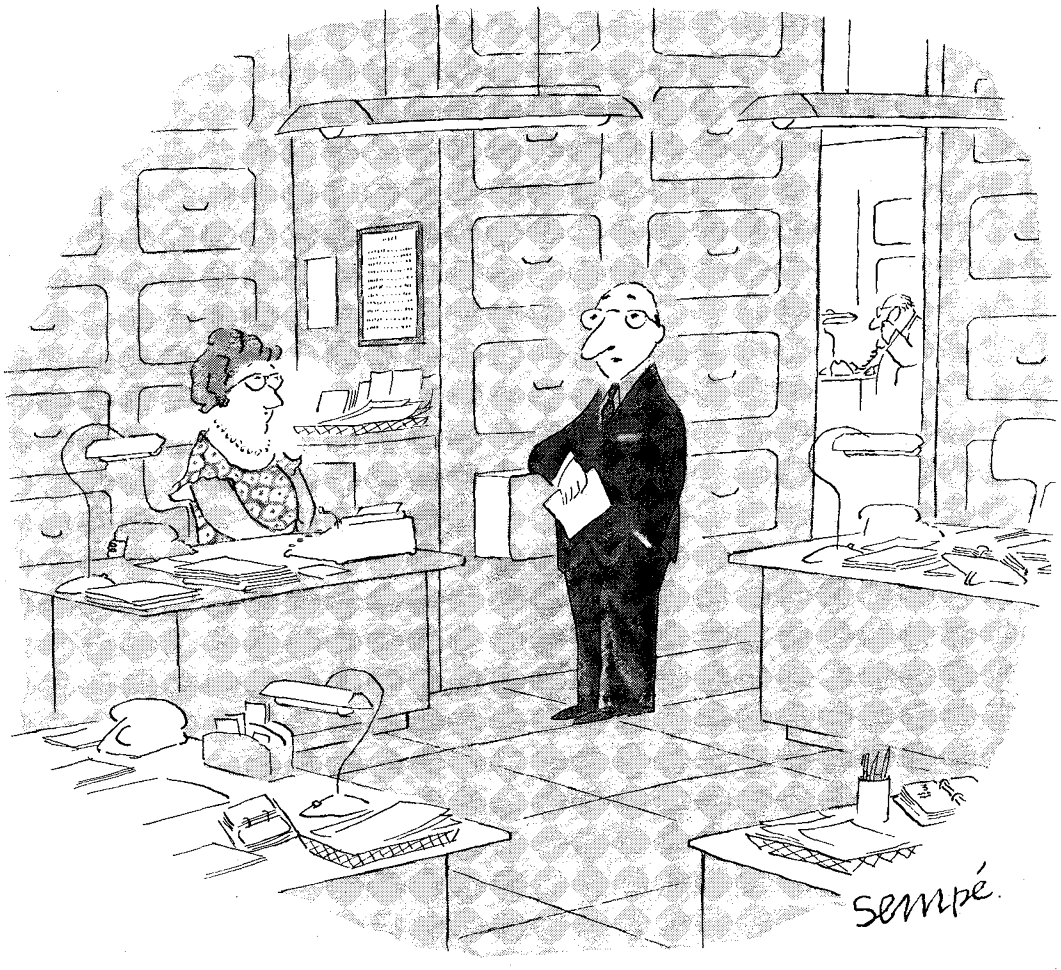
THE THEATRE

Taking Chances

TO answer the simplest questions first: yes, "The Life & Adventures of Nicholas Nickleby" is well worth paying a hundred dollars a ticket for, and yes, the physical ordeal of having to sit in the ancient, ill-shaped seats of the Plymouth Theatre for eight and a half hours is well worth enduring. In answering the second question, I have indirectly answered a third; to wit, is it more satisfactory to attend the two portions of the play (the first portion lasting four hours and the second lasting four and a half hours, with an hour's recess between them for a hasty bolting of food and drink) on the same day, or to attend them on successive occasions, perhaps days, or even weeks, apart? I urge you to accept the burden of viewing the two portions together, and for this reason—that in any novel by Dickens, and especially in the novels of his youth (he was twenty-six when he wrote "Nicholas Nickleby" and still heavily influenced by Fielding and Smollett), duration counts for much. It is an aspect of the artistry of his novels that what is preposterous in them—the shameless coincidences, the grotesque reversals of fortune—is granted a certain plausibility by the sheer length of the narrative. Indeed, it is the case that we come to relish what is preposterous in Dickens' plotting to the degree that we feel ourselves as readers to be almost as much the author's puppets as the characters he has created and set out before us. How dare he take such chances with us? How dare he suppose that he can get away with it? Again and again he does so; we surrender to him, mysteriously content to be both bewitched and hornswoggled. And so it is with the production at the Plymouth.

As Benedict Nightingale has informed us in a dispatch to the New York *Times*, every member of the Royal Shakespeare Company production has had a share in the making of this brilliant adaptation. For the pleasure it gives me, let me heap praise upon David Edgar, the author of the play; Trevor Nunn and John Caird, who jointly directed it; Stephen Oliver, who composed the music and lyrics; John Napier and Dermot Hayes, the designers of a setting that amounts to a cross between a half-wrecked ship at sea and the bowels of some spooky nineteenth-century gasworks (Mr. Napier also designed the witty costumes); and David Hersey, who was in charge of the lighting. Since the cast numbers forty-two, and each of them, whether in a role big or small, gives an exemplary performance, I am myself taking chances on a Dickensian scale when I choose to single out for commendation Roger Rees, who, playing Nicholas, makes even the passionate intensity of his goodness believable (more believable than Dickens was able to make it seem in print); John Woodvine as the wicked Ralph Nickleby (no Scrooge-like transformation of character occurs in this hard man; even when he knows himself to be doing evil, he persists in it); Edward Petherbridge as the gentle Newman Noggs; Alun Armstrong as Mr. Squeers (the audience shouts its delight when Nicholas gives the sadistic headmaster the thrashing he richly deserves); David Threlfall as the unloved Smike (in posture, Mr. Threlfall has been wrongly encouraged to resemble "the elephant man;" Smike is described in the novel as being thin and lame, but is by no means monstrous in appearance); Timothy Kightley as Mr. Lillyvick; Hilary Townley as the Infant Phenomenon; and Janet Dale as the twittering Mrs. Wititterley. "Demnition!," as Mr. Mantalini would say; I see that I have omitted a dozen of my favorites, and I beg them to forgive me.

One of the remarkable aspects of this production is the solidity—the roundness—of the world that it establishes. We are invited to perceive how strongly Dickens felt about the social injustice and political cant of the England in which he lived; he was a superb reporter, and a real world of dark crimes lies just beyond the tomfoolery of the characters with whom he is helpless not to



"My tragedy is that I joined the surrealist movement too late."

entertain us. Boldly, the makers of this adaptation have preserved as fully as possible the whole range of subplots; the working out of them is nearly always hilarious, and it is also, from time to time, terrifying. Dickens the ameliorist begs us to introduce love and justice into our lives; simultaneously, Dickens the tireless clown keeps us in stitches. How can one world—and that an imagined one—contain and sustain so many contrarieties? This astonishing "Nicholas Nickleby" performs the feat with a seeming effortlessness; we hear its last words with reluctance, and we leave the theatre at however late an hour refreshed and in high spirits. —BRENDAN GILL

OFF BROADWAY

Margaret and Alan and Christine and John

THE pleasures of "Double Feature"—and there are many of them—are mostly theatrical. This little musical at St. Peter's Church (score, book, and lyrics by Jeffrey Moss) is about two moviestruck couples in this city, and the movies that strike them are the romantic musicals of the thirties and forties; from time to time during the action downstage, a dance team dances and mimes behind an upstage scrim to period-sounding music in romantic settings. Of the couples, Margaret and Alan are married and the parents of two little girls, while Christine and John, both divorced, are having an affair. The story is about the ups and the occasionally almost intractable downs of their lives in the course of a year—day-to-day difficulties and the jumble of emotions that eventually break up the lovers and nearly break up the marriage (as the celluloid hero and heroine whirl around behind their scrim in unending bliss).

That team, called He and She, is just one of any number of original ideas in this most beguilingly executed show, impeccably directed by Sheldon Larry. Whatever its minor shortcomings—the bright first act plays better than the more sombre second act, and Mr. Moss brings us no news about love and marriage—it is funny and tender and tuneful and full of surprises, and its characters are anything but the usual paper dolls that we cheerfully accept in musical comedies. They are very well acted by Carole Shelley, Stephen Vinovich, Pamela Blair, and Don Scardino, who are also good singers and nimble dancers. The married couple, portrayed by Miss Shelley and Mr. Vinovich, are more interesting and better written than the lovers of Miss Blair and Mr. Scardino, but everybody does well. Michael Kubala and Tina Paul are the graceful, fleet-footed He and She. Mr. Moss's songs, while not exactly pastiche, are pleasantly reminiscent of some of the hits of the forties. Stuart Wurtzel's scenery, which is easily moved around by the actors, is always effective, and so are the costumes, by Patrizia von Brandenstein, and the lighting, by Marilyn Rennagel. The inventive choreography of Adam Grammis deserves particular mention.

IT is the comic presence of Larry Pine that provides one of the few pleasures of "The Broken Pitcher," by Heinrich von Kleist (1777-1811), which opened last week at the Martinique in a new translation from the German by Jon Swan. The action of this tedious farce takes place in the courtroom of a crooked, philandering judge, who is being audited, so to speak, for honesty and decorum by a travelling superior justice, and much of it consists of the testimony of simple, duped, bewildered peasants. Just one damn characterization after another, but it is unfair to blame the actors, since the direction seemed all but nonexistent. There is a plot of some complexity, which I see no need to go into, and I could explain the title if I wanted to, but I don't. Mr. Pine is the judge's sneaky, tongue-in-cheeky clerk, whose silences and steady, unblinking gaze become as eloquent as Mr. Swan's dexterous lines. It is a funny performance. Angela Pietropinto is amusing, too, in the small part of somebody's elderly, garrulous relative, and the judge of George Ede, whether by accident or by design, sounds just like John Houseman. —EDITH OLIVER

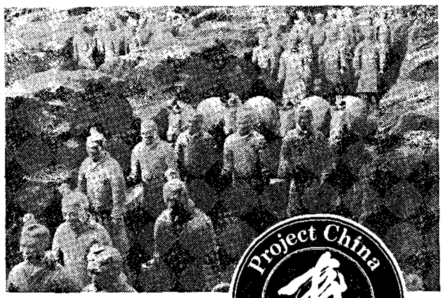
•

Saturday, September 26
Rapture Field Trip
Leader: Glen Olson

Here is a chance to meet Glen, a staff member in the Western Regional Office of National Audubon. Glen is an expert on Raptures! Meet at 7:00 AM at 555 Audubon Place—destination unknown at this time. Glen will research locations for the largest concentration of Raptures and take you there. This will be a very exciting challenge.—*The Observer, a publication of the Sacramento Audubon Society.*

It certainly casts an entirely new light on the Audubon.

Archeological Expeditions to
China



Only Society Expeditions offers indepth archeological and cultural tours to China, accompanied by expert lecturers. Peking, Xian digs, Yangtze River Cruise, Inner Mongolia and the Ancient Silk Route. Very small groups, very high standards. Write for detailed itineraries.

Society Expeditions
Dept. NY 10
723 Broadway East,
Seattle, WA 98102

Name
Street
City / State / Zip

Please include: ☐ New Guinea ☐ Galapagos ☐ Mongolia ☐ Tunisia ☐ Antarctica ☐ Amazon ☐ New Guinea & Melanesia ☐ New Guinea & Indonesia ☐ Singapore to Seychelles ☐ Arabia ☐ Iceland & Greenland ☐ N. & West Africa ☐ China

"Today's Present . . . has a lovely future."

Give or own this charming heirloom. These handcrafted ceramic Little Trees shine with the welcome of Christmas. Lighted at night dozens of multi-color pinlites create a very festive mood. You'll love them and you'll want to collect your own "forest".

First Annual Limited Edition
Little Trees $62.95*
Autographed by Betty Wieser
*plus $2 shipping. N.J. residents add 5% sales tax.
Tree with base is 12" high. Electrified.

Choose from 7 Little Trees.
Please send ____ trees:
☐ GREEN with Multi Lites
☐ WHITE with Multi Lites
Pink only
Gold only
Red only
Green only
Blue only

1st Choice ____
2nd Choice ____
3rd Choice ____

☐Check ☐Visa
☐Money Order ☐Master Charge
Card # ____ Exp. ____
Signature ____

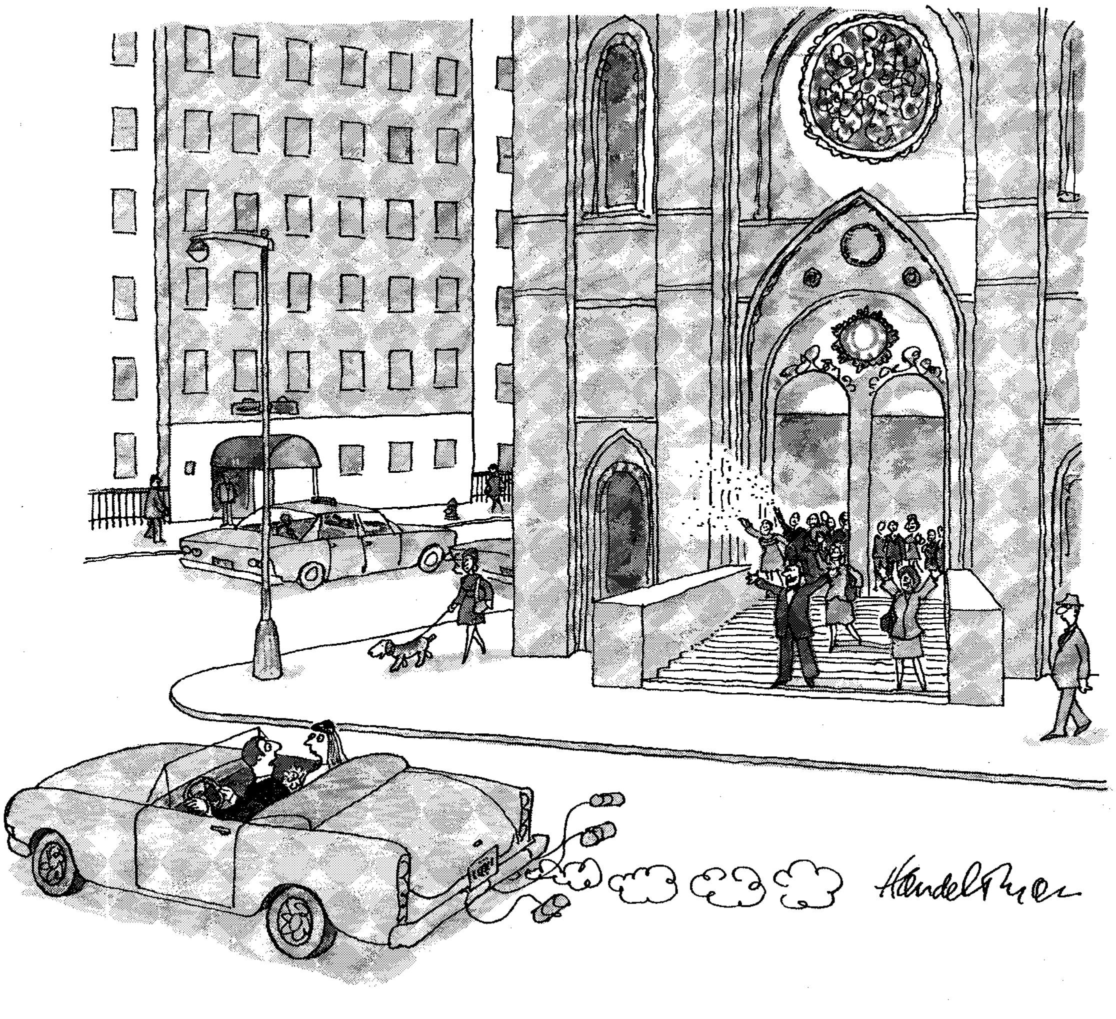
Celebrations
P.O. Box 1005
Union, N.J. 07083

THE SPORTING SCENE

THE TENNIS CHAMPIONSHIPS: 1881-1981

IN 1858, Oliver Wendell Holmes, casting a scornful eye on the young men who lived in Boston's well-to-do Back Bay section—and deducing, rightly or wrongly, that they were representative East Coast types—wrote in *The Atlantic Monthly*, "I am satisfied that such a set of black-coated, stiff-jointed, soft-muscled, paste-complexioned youth as we can boast in our Atlantic cities never before sprang from the loins of Anglo-Saxon lineage. . . . We have a few good boatmen, no good horsemen that I hear of, nothing remarkable, I believe, in cricketing, and as for any great athletic feat performed by a gentleman in these latitudes, society would drop a man who should run around the Common in five minutes." To some degree, Holmes may have had a point. As the frontier gradually moved West, the residents of our Eastern cities, farther and farther removed from the challenges of the forest, the trail, the wide river, and the mountain pass, had undoubtedly become somewhat less rugged. At the same time, Holmes may have been overcritical. A good many of the young men he was referring to were deeply involved in sports. Even then, Americans in all walks of life were madly in love with baseball, which had started to develop into our national pastime soon after 1845, when Alexander Cartwright devised his master plan of the diamond. (The dimensions—ninety feet between the bases—still obtain.) Just around the corner lay the beginnings of the era of modern sport. In 1869, the first intercollegiate game of American football (Princeton vs. Rutgers) was played. Lawn tennis was invented in England, by Major Walter Clopton Wingfield, early in 1874 and found its way to our shores that same year. The first permanent American golf club, St. Andrews, was established in Yonkers in 1888. Three years after that, basketball, the second original American game—the first, baseball, did, of course, have some distant English ancestors—was invented in Springfield, Massachusetts, by Dr. James Naismith, a Canadian. Much earlier in the century, ice hockey and lacrosse, an Indian game, had been developed in Canada, and by the eighteen-nineties they were making definite inroads south of the border. In that decade, the Olympic games were revived, with the first international meet held in Athens in 1896. By the time the new century began, not only Back Bay but most of the rest of America was filled with bright-blazered, supple-jointed, hard-muscled, ruddy-complexioned young men—not to mention a sprinkling of athletic young women—who were enraptured by the booming cult of sports.

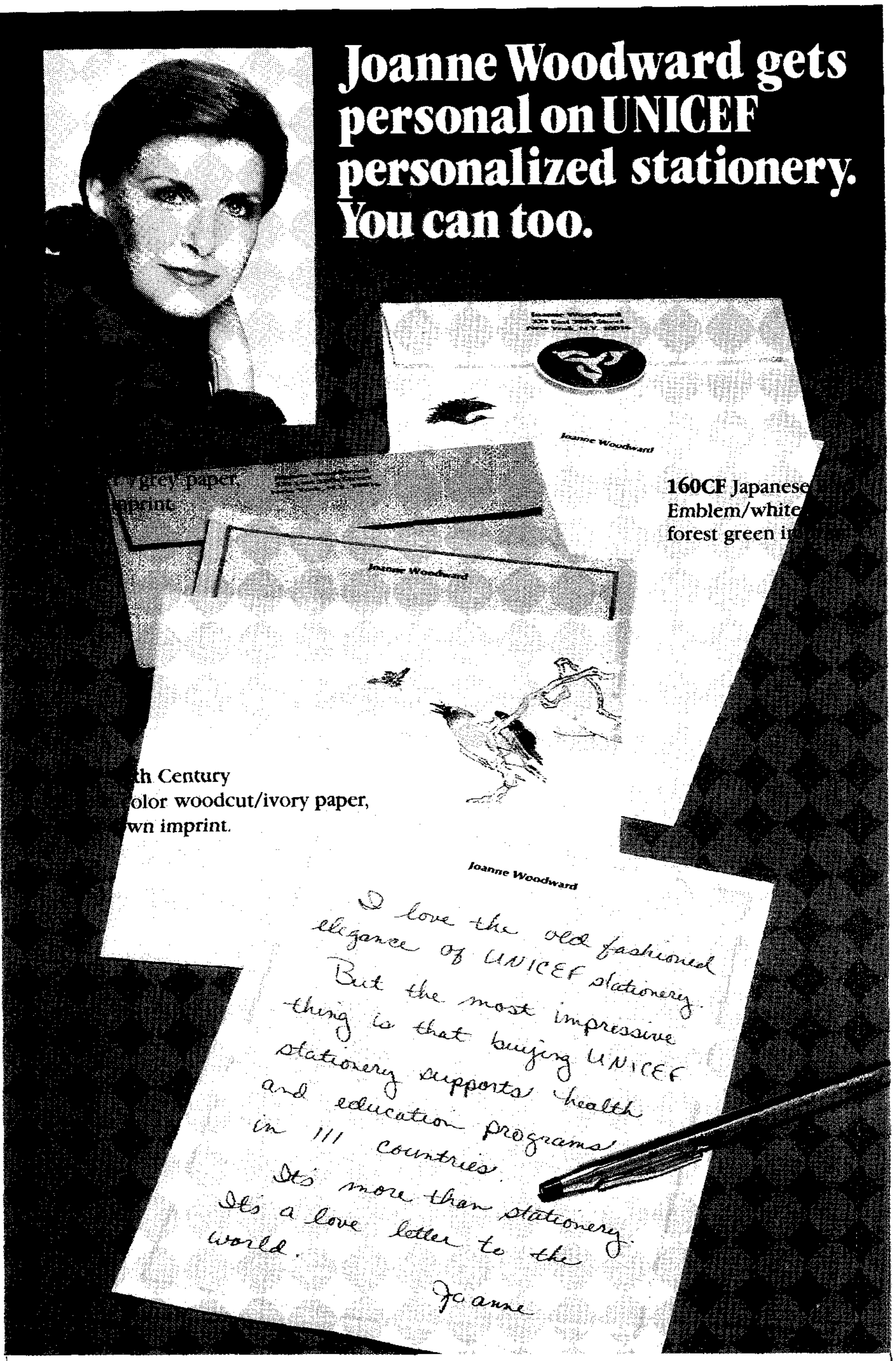
One game that caught on quickly in the last quarter of the nineteenth century and proceeded to become more and more popular was lawn tennis. Soon after it was introduced in England, in February of 1874, the first wooden boxes of tennis balls, racquets, nets, and rules, manufactured to Major Wingfield's specifications, began arriving in our country. By 1881, the game had reached that point of growth and confusion where it was necessary for it to have a governing body, and the United States National Lawn Tennis Association was formed. (This body remained the U.S.N.L.T.A. until 1920, when the "N" was dropped. In 1975, grass courts having by then all but disappeared, the "L" was dropped.) From the start, Boston was a hotbed of tennis. In 1881, Richard Dudley Sears, a nineteen-year-old Harvard student, won the first national singles championship, at the elegant Newport Casino, which had been designed by the firm of McKim, Mead & White. Sears successfully defended his title the next six years and



"Me? I'm not in a dental plan. I thought you were in a dental plan."

then retired from competition. Between 1882 and 1887, Sears and his fellow-Bostonian Dr. James Dwight won the national doubles championship five times. Dwight, who was ten years older than Sears, was at the center of the game's development in this country for almost four decades. Extremely influential in founding the U.S.N.L.T.A., he served as its president twenty-one of its first thirty-one years. With his exceptional feeling for the game and his gift for administration, he guided the young association wisely and well, and, mainly for that reason, he has long been known as the father of American tennis.

This being the centenary year of our tennis championships, it struck me last winter that it might be a good idea to go up to Boston and learn more about James Dwight. From reading George E. Alexander's "Lawn Tennis: Its Founders & Its Early Days" back in 1974, I had learned that Dwight was a highly interesting man. Then, through Alexander, I had met Dwight's son Richard in London during the 1977 Wimbledon fortnight. I now felt he would be most coöperative in the event that I decided to look further into his father's role in American tennis. While I was mulling this over, a letter arrived from a friend of a friend—Helen Farrell Allen, of Providence, who is a writer of family, local, and institutional history. I had never met Mrs. Allen, but I had read her admirable history of the Newport Casino, which came out in 1979, on the twenty-fifth anniversary of the creation of the National Tennis Hall of Fame at the Casino. (Our national men's singles championships, it should be noted, were played in Newport until 1915, when, having outgrown that venue, they were shifted to the West Side Tennis Club in Forest Hills, ten miles from Manhattan.) In her letter, Mrs. Allen strongly recommended that I meet with Richard Dwight. He had been of immense assistance to her in her history of the Casino, she said. His scrapbooks dealing with his father's career were in excellent condition, and so were his copies of the instruction books on tennis his father had written, and furthermore—what was at least as important—he had made her work easy and pleasant because of his genuine interest in the early years of tennis. Soon after this, I got in touch with Richard Dwight and arranged to see him in Boston. I informed Mrs. Allen of this and



Joanne Woodward gets personal on UNICEF personalized stationery. You can too.

I love the old fashioned elegance of UNICEF stationery. But the most impressive thing is that buying UNICEF stationery supports health and education programs in 111 countries. It's more than stationery. It's a love letter to the world.

Joanne

UNICEF stationery says nice things about you before you ever write a word. And a box of personalized UNICEF writing paper makes an impressive, truly personal gift, for only $15.

If you send the coupon today, you'll have your own elegant, impressive stationery within four weeks. In plenty of time for Christmas gifts.

Contents: 25 imprinted sheets, 10 blank sheets, 25 imprinted envelopes. Price: $15.00. Money refunded if not completely satisfied.

Famous UNICEF stationery. A beautiful way to help a billion children.

U.S. COMMITTEE FOR UNICEF
331 East 38th Street
New York, NY 10016

Add $2 for postage and handling.
# of boxes ________ ($15.00 per box.)

Name ____________________

Address ____________________

City ____________ State ________ Zip ________

☐ MasterCard ☐ Visa ☐ Personal Check (Please, no cash or stamps.)

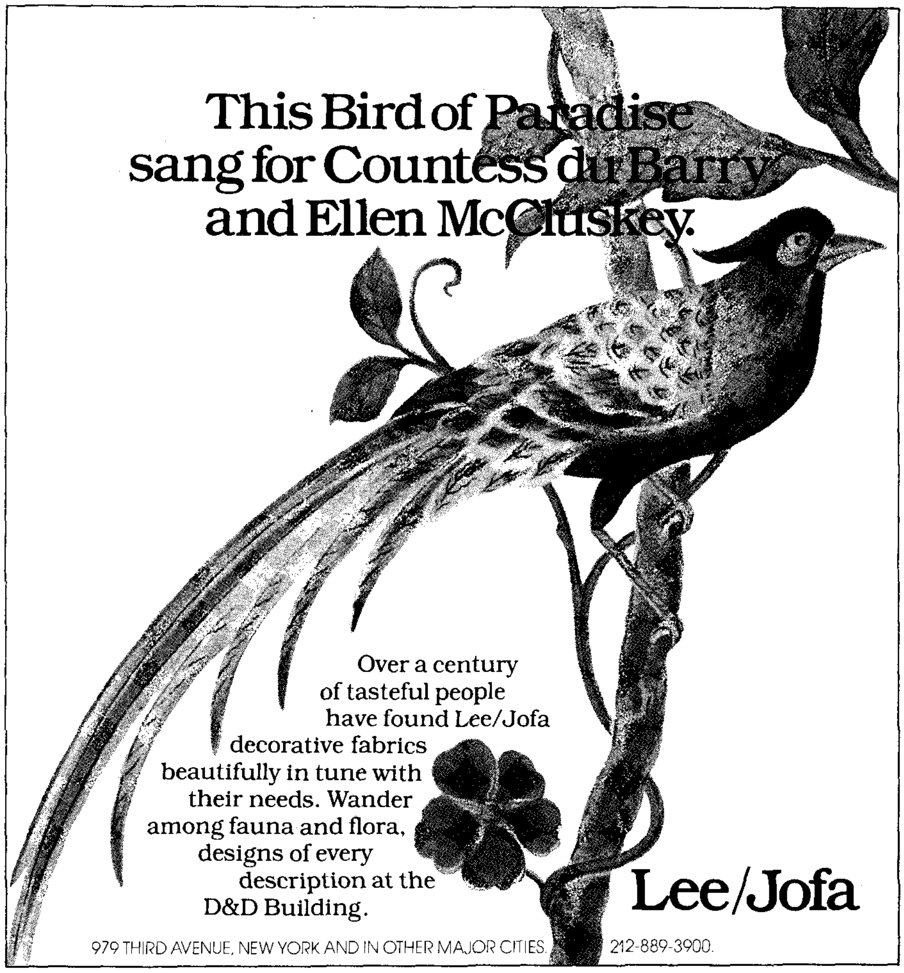
Acct # ____________ Signature ____________
(Required for Credit Card purchases.)

NOTE: Please enclose on a seperate sheet name(s) and address(es) *printed* exactly as they should appear on stationery and envelope, maximum 1 line on stationery, 3 on envelope. Maximum 40 characters per line, including spaces. Identify each name with code# of design chosen.

NY1

received a reply from her that impressed me particularly since it contained the following fine old New England sentiments: "I write in longhand because I cannot further insult Mozart by turning off James Galway's rendition of the Second Flute Concerto. Why this to you? Because Richard Dwight is a flutist, and his devotion to the flute and to the Boston Symphony Orchestra are so much a part of his character."

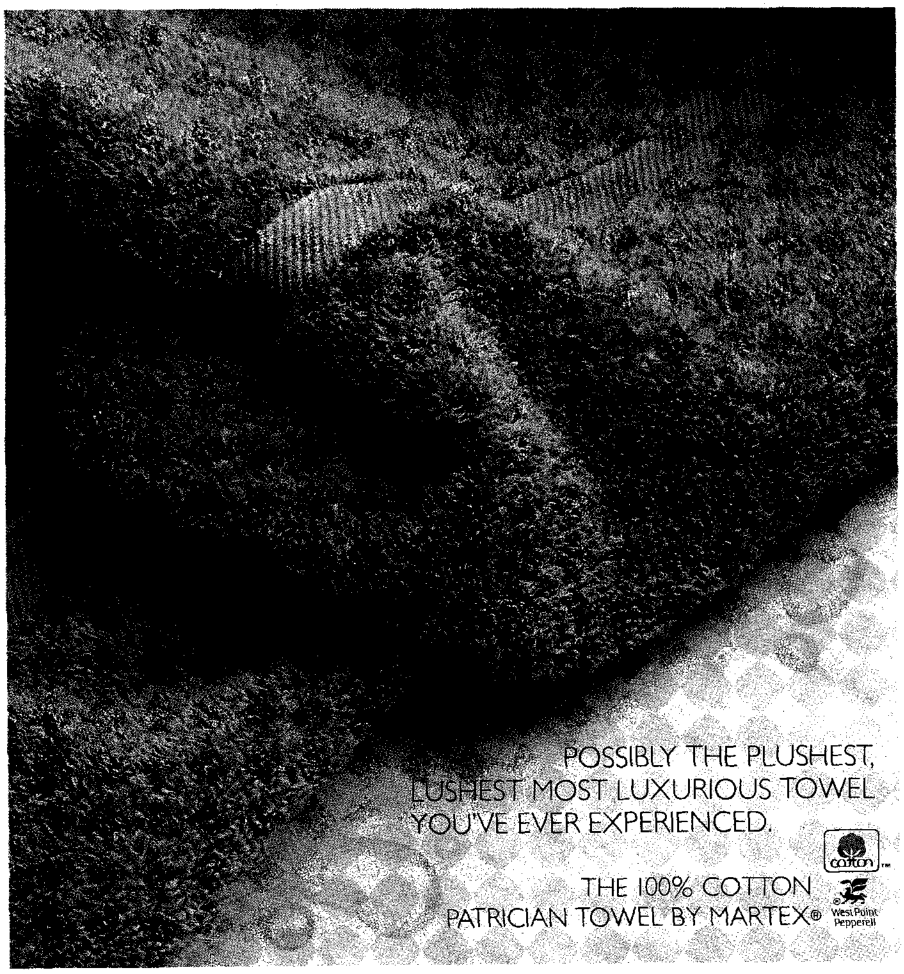
Last March, I went up to Boston and spent several days talking with Richard Dwight at his home, a bright, cheerful house on Cedar Road, in Chestnut Hill, a quarter of a mile or so from the Longwood Cricket Club, which is one of our oldest tennis clubs. Dwight lives by himself. Small in stature like his father, who stood five feet six—Richard is about an inch and a half taller—he is so well built and agile that he seems much younger than his age, seventy-eight. He does not wear glasses when he drives his car. He still plays tennis—singles once a week usually, doubles two or three times. An aristocratic-looking man with a high-bridged nose and clear blue eyes, he has a gentle and courteous manner and projects a many-sided, well-organized intelligence, speaking in tones long associated with Beacon Street, where he was born, the youngest of six children—in fact, nine years younger than the fifth child. James Dwight had a nice sense of humor and was fond of his children, but he was a little remote from them. Because an age gap of fifty-one years existed between him and his youngest son, he often seemed to Richard more like a grandfather than like a father. (By the time Richard was growing up, James Dwight, who had earlier switched from tennis to golf, had by then given up golf. However, he did give his son one tennis lesson when Richard was twelve—hitting balls against the doors of a barn in Dedham with him one summer when the family had rented a house there.) Richard, like his father, went to Harvard and then to Harvard Medical School, but whereas his father left medicine after putting in one year as an interne at the Boston Lying-In Hospital, Richard has had a long and distinguished career as a general surgeon. During the Second World War, he served in the medical corps in the Navy for four years, rising from lieutenant commander to captain. One tour of duty included eighteen months aboard the U.S.S. Dobbin, a destroyer tender based in Sydney, then in several


This Bird of Paradise sang for Countess du Barry and Ellen McCluskey.

Over a century of tasteful people have found Lee/Jofa decorative fabrics beautifully in tune with their needs. Wander among fauna and flora, designs of every description at the D&D Building.

Lee/Jofa

979 THIRD AVENUE, NEW YORK AND IN OTHER MAJOR CITIES. 212-889-3900.


POSSIBLY THE PLUSHEST, LUSHEST MOST LUXURIOUS TOWEL YOU'VE EVER EXPERIENCED.

THE 100% COTTON PATRICIAN TOWEL BY MARTEX® WestPoint Pepperell

other Australian ports, and finally in New Guinea. After the war, when he had returned to civilian life, he became assistant chief of surgery at the Veterans Administration Hospital in Boston. He retired from active practice in 1972 but continues to work for the V.A. as a consultant. Dwight has no trouble keeping busy. He is on the board of the Handel & Haydn Society and plays flute in the orchestra of the Harvard Musical Association. (One afternoon while I was reading his father's tennis-instruction books, he went into his music room and spent an hour and a half practicing the flute for his weekly lesson.) Once a week, he does volunteer work at Harvard's Arnold Arboretum, and during the spring, summer, and autumn he cultivates his own gardens—a flower garden in the front lawn, and, at the rear of the house, a second flower garden and a semicircular herb garden. In the woods behind these gardens, wild flowers grow. An excellent cook, he prepared our lunch two of the days we talked at his house. I especially remember a tasty sorrel soup, a salad with a dressing of white-wine vinegar seasoned with tarragon, and some delicious coffee. He grinds mocha and java beans, then moistens them with cold water—to keep the aroma in—before adding boiling water. Until a few years ago, it was his habit to spend his summer vacation cruising the Maine coast, but these days he changes the seasonal pace by joining the select party that accompanies the Boston Symphony on its concert tours abroad. He has been to Europe with the orchestra twice and to Japan once. His house is filled with the happy, silvery sound of chimes. In the living room, a clock made in France a hundred and fifty years ago has two bells of different pitch which chime once at a quarter past the hour, twice at half past the hour, and three times at a quarter to the hour; the lower bell strikes the hour. In the front hall, a hundred-and-fifty-year-old grandfather clock with a rather harsh gong strikes only the hours; and in the music room a second French clock, of unknown vintage, strikes the half hours on a coiled spring, the mechanism used in most modern clocks. His telephone rings often; he has a large circle of friends and is close to his sister Ruth, Mrs. C. Willard Bigelow, who is ninety. This year, what with the prominent part his father played in the founding of the U.S.T.A. and the national championships a hundred

OYSTER TRUFFLE SOUP
TURTLE SOUP
CREOLE GUMBO
CRAWFISH BISQUE

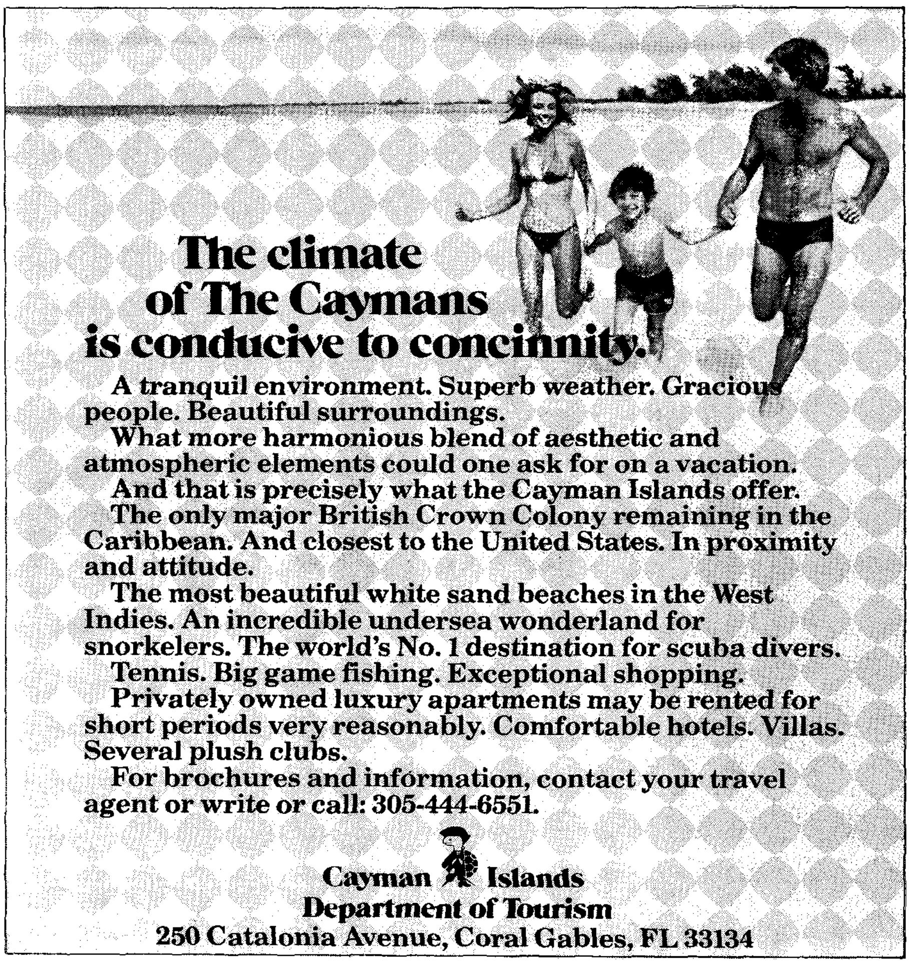
New Orleans Recipe Soup Bowls.
Feast your eyes on these.

Colorful 14 oz. soup bowls with recipes from four famous New Orleans restaurants: Antoine's, LeRuth's, Galatoire's and Bon Ton. They're sold exclusively at Adler's.

Set of four 27.50 Add 2.00 for shipping and insurance.

adler's
722 CANAL STREET☐NEW ORLEANS, LA 70130
504-523-5292

CALL TOLL FREE:
1-800-535-7912
In Continental U.S.
All Major Credit Cards Accepted.



The climate of The Caymans is conducive to concinnity.

A tranquil environment. Superb weather. Gracious people. Beautiful surroundings.

What more harmonious blend of aesthetic and atmospheric elements could one ask for on a vacation.

And that is precisely what the Cayman Islands offer.

The only major British Crown Colony remaining in the Caribbean. And closest to the United States. In proximity and attitude.

The most beautiful white sand beaches in the West Indies. An incredible undersea wonderland for snorkelers. The world's No. 1 destination for scuba divers.

Tennis. Big game fishing. Exceptional shopping.

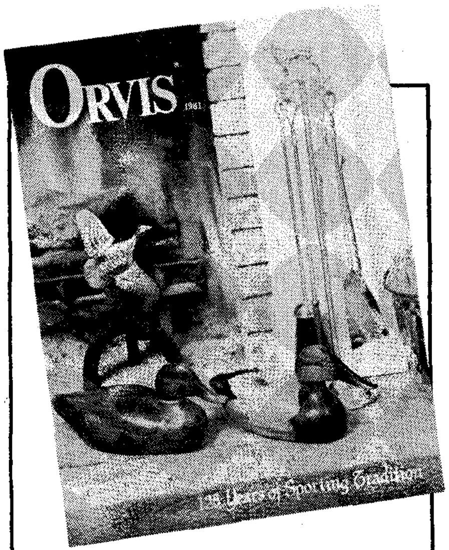
Privately owned luxury apartments may be rented for short periods very reasonably. Comfortable hotels. Villas. Several plush clubs.

For brochures and information, contact your travel agent or write or call: 305-444-6551.

Cayman Islands
Department of Tourism
250 Catalonia Avenue, Coral Gables, FL 33134

English Cricket Sweater.
$48.00 ppd.
100% wool Cricket and Lawn Tennis sweater. White with Eton stripes of maroon & navy. S, M,L or XL. Also available sleeveless, $38 ppd. or both, $75 ppd. Free brochure.
P.O. Box 52662
6070 Magazine St.
New Orleans, LA
70152
VISA/MC/AE
British Sports Shop

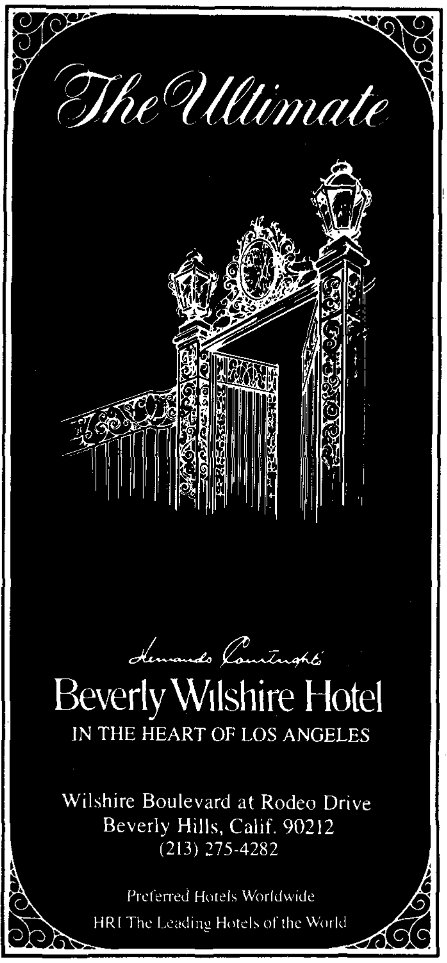
English Navy Rugby Shirt.
$22.00 ppd.
Soft blended cotton rugby jersey. Navy with white collar & Union Jack stitched on breast pocket. S,M,L or XL. $22 ppd. Free brochure.
P.O. Box 52662
6070 Magazine St.
New Orleans, LA
70152
VISA/MC/AE
British Sports Shop



We would like to send you free the Orvis 1981 Christmas Catalog. 100 color pages of fine things to wear, delightful gifts, lots of adventurous shopping for the sporting family.
ORVIS®
8 River Road
Manchester
Vermont 05254
Name. . . . .
Address. . . . .
. . . . .Zip . . . . . .

years ago, the phone has been ringing even more often than usual.

If Richard Dwight epitomizes many of the traits one associates with old Boston families, that is certainly understandable. Two branches of his family—the Dwights and the Warrens—go back to pre-Revolutionary days. In the late seventeenth century, some members of the Dwight family moved to the western part of the state. They produced the Timothy Dwight who became president of Yale late in the eighteenth century, and also the Timothy Dwight—his grandson—who became president of Yale late in the nineteenth century. The core of the Dwight family remained in Boston. Since the middle of the nineteenth century—when Thomas Dwight, a lawyer, married Mary Collins Warren, the daughter of John Collins Warren, a famous surgeon—the Dwights have been more closely aware of their kinship with the Warrens than with other Dwights. "We were brought up on the Warren genealogy," Richard Dwight told me. Even for Boston, the Warrens have been a remarkable family. For seven generations, they have taught or studied at Harvard Medical School. During the Revolutionary War, John Warren (1753-1815) served as a physician in the Continental Army, and in 1782 was appointed the first Professor of Anatomy and Surgery at Harvard. He is less well remembered, though, than his older brother Joseph, who was not only a physician but a major general in the Continental Army. Joseph Warren was killed in the Battle of Bunker Hill. John Warren's son John Collins Warren (1778-1856) was the "most popular practitioner in Boston of his time." A leader in founding Massachusetts General Hospital, he was a brilliant surgeon who pioneered the use of ether anesthesia. His son Jonathan Mason Warren studied at nine hospitals in Paris, was one of the first American doctors to use a stethoscope (which was invented around that time by a Frenchman), and, upon returning home, joined his father in his practice. He is credited with being the first American surgeon to perform plastic surgery. His son, the second John Collins Warren (1842-1927), studied in Vienna and Berlin, learned at first hand, in Glasgow, Joseph Lister's theory of antiseptic surgery, and was a force in the establishment of Peter Bent Brigham Hospital, which, among other things, served as a teaching hospital for Harvard Medical

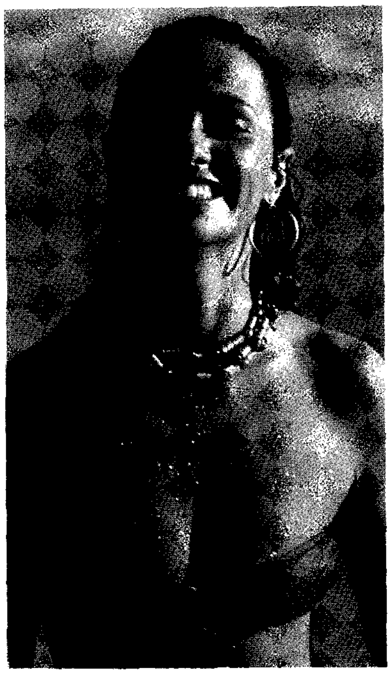

The Ultimate
Hernando Courtright's
Beverly Wilshire Hotel
IN THE HEART OF LOS ANGELES
Wilshire Boulevard at Rodeo Drive
Beverly Hills, Calif. 90212
(213) 275-4282
Preferred Hotels Worldwide
HRI The Leading Hotels of the World

Spend a weekend with me, and we'll roast a leg of venison, etc.
Send for my free brochure.
Buddy Adler, Innkeeper
1771
Yankee Winter Weekend®
at the Publick House
On the Common – Sturbridge, MA (617) 347-3313
Exit 9 Mass. Tpke. or Exit 3 for I-86.

THE RARE COMICE PEAR!
Elegant gift boxes and baskets for Thanksgiving and Christmas.
6½ lb. Gift Box delivery included $14.50
SEND FOR FREE CATALOGUE or ORDER TOLL FREE 1-800-547-0227
with credit card 24 hours a day
PINNACLE ORCHARDS
Box 1068 NY • Medford, OR 97501

School. As for James Dwight, the father of American tennis, he was born in 1852, the second son of Thomas Dwight and Mary Collins Warren. James' brother Thomas, Jr., ten years his elder, went to Harvard Medical School and succeeded Oliver Wendell Holmes as Parkman Professor of Anatomy there. The Warrens' family reputation may have influenced James to enter Harvard Medical School. He finished his studies there in 1879 but gave up medicine after the first year of his interneship. During his years at Harvard College, he was a vigorous young man and a natural games player: he was captain of the cricket team for nearly three years and, despite his size, a member of the football team all four years. However, because of recurrent illnesses, it took him five years to complete medical school. During the year he spent as an interne, he came down with rheumatic fever, and this may be what led to his decision to give up medicine. He was, it should be stated, in the fortunate position of coming from a well-to-do family and not having to work. "The rheumatic fever was most likely the basis of the heart disease he had later, which finally caused his death," Richard Dwight said not long ago. "At the same time, I am not exactly sure of the nature of the periodic illnesses he suffered from throughout his life—illnesses that, for example, led him to withdraw from the first national singles championship and from other tournaments. He had a benign stricture of some part of the intestines, which may have been caused by a regional enteritis. There was no X-ray in his day, so you couldn't tell. Then he'd get over those attacks and resume a very active life."

In the mid-eighteen-seventies, before the coming of the motorcar changed everything, most of the old-line Bostonians lived on Beacon Hill, Beacon Street, or Commonwealth Avenue. Accordingly, their friends were within easy walking distance. Before his marriage, for example, James Dwight lived with his family at 70 Beacon Street, only a few steps from his second cousin and first tennis companion, Frederick R. Sears, Jr., whose family lived at 51 Beacon Street. In the summer, life was hardly less cozy. A good many of the old Boston families, including the Dwights and the Searses, had houses at Nahant, which is on a narrow, irregular peninsula, about two miles long, that arcs into Massachusetts Bay twenty miles northeast of



Some people always seem to be in the right place at the right time. And the place to be right now is Brazil.

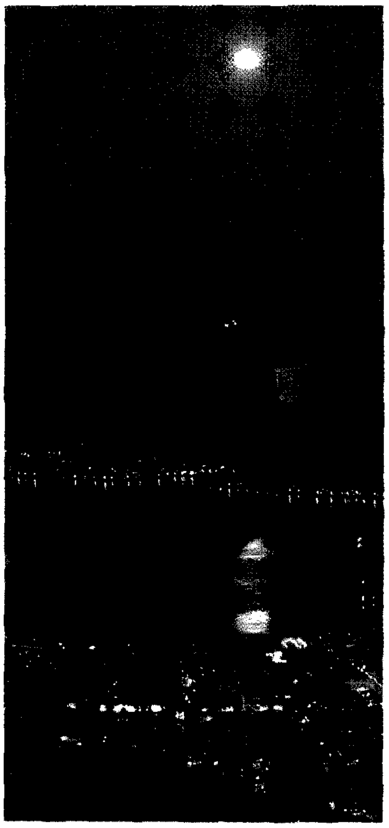
Rio. With its beaches that have been called the most spectacular in the world. Hotels that are setting new standards for luxury. Exotic restaurants and chic boutiques.

Brazil. A land vibrant with history and romance. A country of lush jungles and tropical rain forests. And an abundant natural resource: precious gems.

At Varig, we want you to see Brazil now. Because right now the American dollar is enjoying a very favorable rate of exchange

"If you missed St. Tropez in the fifties, Marbella in the sixties, or Puerto Vallarta in the seventies, don't miss Rio now."

—TOWN & COUNTRY



in Brazil. Which means you can enjoy it for a lot less than you might expect.

For instance, we can arrange an exciting tour package including air fare and 2 weeks in a first-rate oceanfront hotel, with daily Brazilian breakfast, from $108.00 per day, per person sharing twin.

So send in the coupon below for more information. And don't miss Rio now.

Please send me information on Varig's great dollar-value vacations.

Name

Address

City

State Zip

Varig Brazilian Airlines
CSB #1610
Farmingdale, N.Y. 11735 NY

Largest privately owned airline outside the U.S.

VARIG
Brazilian Airlines

How the well-traveled, travel.

Expressive is Your Dior.

Heighten your expression in eyewear from the Christian Dior collection.

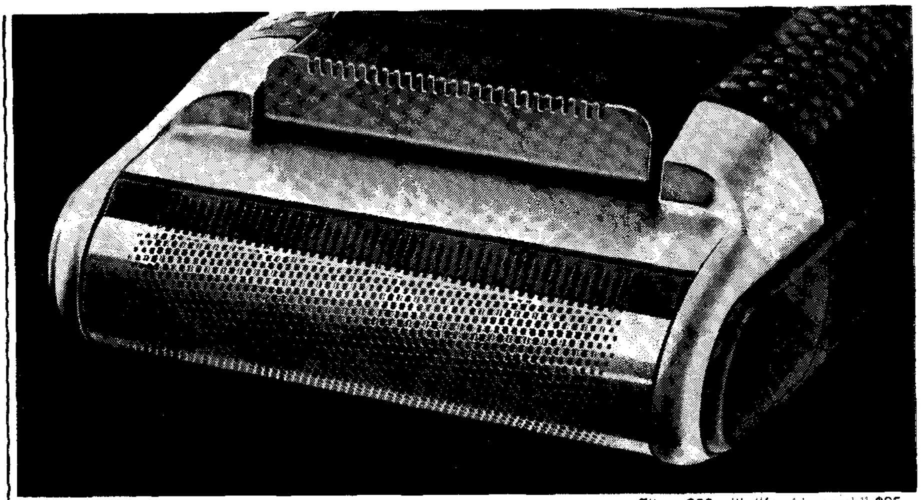
You can wear Fila.
Or you can compromise.

FILA
Very very expensive. And very very worth it.

Boston. The trip from Beacon Street took about three hours by horse and buggy. There were about sixty houses on Nahant, twenty of them occupied the year round by natives, and the others summer homes. Built of wood and generally painted brown or some other dark color, they were usually bordered by hydrangeas and equipped with commodious verandas, and were sometimes crowned with a cupola complete with weathervane. Many of them, such as the William Appleton house, were set above the street on top of a high bank and were shaded with elms, maples, and oaks. I mention the Appleton house because it was there that, in the summer of 1874, an interesting package arrived from England. Earlier that year, while shopping on a trip abroad, J. Arthur Beebe, William Appleton's son-in-law, had happened on a box containing the balls and other implements for playing Sphairistiké, or Lawn Tennis—the names that Major Wingfield had given his game—and he had had the box mailed to the Appletons' summer home, intending it as a gift for Mr. Appleton. Whether or not any of the Appletons or Beebe himself tried out the game we do not know, but James Dwight and Fred Sears, whose families had houses close by, were shown the lawn-tennis paraphernalia that August. The two young men—both were in their early twenties—laid out a rough court and, without bothering to read the rules, began slapping a ball back and forth. They didn't think much of lawn tennis. Later in the same month, though, they had second thoughts about the game. This time, following the instructions enclosed in the box, they laid out a proper court on a flat expanse of lawn between the street and the front steps of the Appleton house. Then, after reading the rules carefully, they gave lawn tennis another shot. This time, they found it fascinating. The next summer, they played a good deal of lawn tennis, and other Nahant summer colonists became acquainted with it. In the summer of 1876, Dwight and Sears lined up a field of fifteen players for a round-robin tournament on the Appletons' court. The scoring system of hard racquets, a game popular in England, was used. The deciding match was between Dwight and Sears, and Dwight won it, 12–15, 15–7, 15–13.

While there is no question that the 1876 round robin at Nahant was the first American lawn-tennis tournament, no one knows for certain whether Dwight and Sears were the first persons to play tennis in this country. Some people have claimed that Mary Outerbridge, a member of a well-known Staten Island family, brought the first lawn-tennis set to the States from Bermuda in early February, 1874, but there are a lot of holes in the documentation of this story, not the least of which is the fact that the equipment for the game was not available until late February, 1874. We know that William Watts Sherman, of Newport, imported a lawn-tennis set in the autumn of 1874, and there is reason to believe that at about this time the game reached Philadelphia, New Orleans, San Francisco, and some of our other port cities. The matter of who first played tennis here is further complicated by a strange conflict concerning the date of the first rude rallies by Dwight and Sears on the Appletons' lawn. In separate books published in 1890, Richard Sears (Fred's younger brother) and Henry W. Slocum, Jr., a contemporary of his, agree that the year was 1874, and Dwight concurred with this when, in 1895, he wrote a section on tennis for Paul Withington's "Book of Athletics." The difficulty is that in a previous article that appeared in *Outing* in May, 1891, Dwight had given the date as the summer of 1875. There is no need to pursue this further. As Alexander, our most reliable tennis historian, has pointed out, the important thing is not the dentification of the first pair of Amercans who played tennis but the success that the game enjoyed wherever t was introduced in this country. It rapidly became a significant national sport.

TENNIS grew at such a rate in this country that by 1880 there were no fewer than three tournaments hat considered themselves to be he American championships. One was played in Philadelphia, organized by the pioneers in that area—Clarence Clark and his brother Joseph. Another was played at the Staten Island Cricket and Base Ball Club, whose secretary and wheelhorse was Emelius H. Outerbridge, a brother of Mary's. The third took place at the Beacon Park Athletic Association, in Boston—James Dwight's home club. To digress for a moment, nothing much is known about the Beacon Park Athletic Association, which dropped from sight after a few years. From then on, tennis in Boston was synonymous with the Longwood Cricket



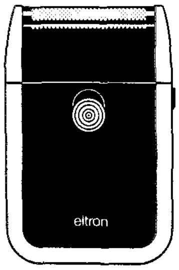
Eltron 990 with "feed in comb" $95

Built to last.
Guaranteed for three years.*

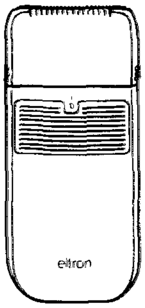
Eltron is the only shaver with such an extended warranty. We believe in our product. Braun, AG, manufacturers of Eltron shavers, is among the world's largest and oldest producers of foil shavers.

The Eltron line includes battery-operated and rechargeable shavers; corded shavers for men and a model for women. Suggested retail prices from $30 to $130. *Six months on foils and cutter blocks

eltron shavers
Made in W. Germany by
BRAUN, A.G.
Marketed by Becker & Becker Inc. Newark, NJ 07104



Intercontinental



Shaver for Women

No one knows Asian media like the people in Asia.

Seeking to reach Asia's most important people? And you're wondering which publication to use? Ask the people you know in Asia.

The Asian Wall Street Journal.

Transforms a cracker into a creation.

The all natural ingredients in Hero preserves are blended by Swiss perfectionists in 18 incomparably blissful flavors. You'll find them at expensive gourmet shops.

Exclusive Importing Agent-
Catalanta Corporation,
17 Varick Street, New York, NY (212) 431-9000

100% Alpaca Blankets

Baby alpaca, the natural fiber luxury once reserved for Inca royalty. Handcrafted in the Andes of Peru, our exclusive, seasonless blankets are softer than cashmere (at half the price); warmer than wool, but featherweight. In rich earthtone stripes, or solid champagne.

----- **ORDER TODAY - MONEYBACK GUARANTEE** -----

☎ **TOLL FREE 800 228-2606** with credit card or send check, M.O., VISA, M.C., AMEX.

☐ **Alpaca Blanket** 86"x65" **$189** (3.50 ship)
☐ **Alpaca Throw Blanket** 75"x57" **$145** (3.25 ship)
☐ **Andean Padre Hat.** Wool felt w/satin trim. Taupe, brown, navy, copen, vicuña or black. S, M, L. **$35** (2.50)

☐ Send **FREE** alpaca blanket swatch and **COLOR CATALOG.**

La Raya Pass, elev. 15,000 ft., Peruvian Andes.

the peruvian connection
Canaan Farm Sta. #4 (913) 845-2750
Tonganoxie, Kansas 66086

Club. In 1878, the year after Longwood had been organized, its first tennis court was laid out; by 1890, it had become essentially a tennis club. The grounds that the two sports were played on occupied a relatively small corner of a six-hundred-acre estate in Boston and Brookline owned by David Sears, the son of a prosperous merchant. When Sears settled on a name for the property, in 1840, he called it Longwood, after Napoleon's home during his exile on St. Helena. Decades earlier, in 1811, when Napoleon still reigned as Emperor of France, Sears, then twenty-five, had become infatuated with Napoleon on a visit to Paris, and he and his wife remained so all their lives. David Sears' grandsons Richard and Fred Sears pursued their tennis at Longwood, of course, and, after the dissolution of the Beacon Park Athletic Association, so did Dwight. Incidentally, a daughter of Fred Sears, the glamorous Eleonora, who was outstanding at many sports, won the United States Women's Doubles Championship four times, and Evelyn Sears, a cousin, won the women's singles in 1907 and the women's doubles in 1908.) Of the three big tournaments staged in 1880, the most ambitious was the one held on Staten Island. It had twenty-three entrants, including several Canadians and an Englishman—O. E. Woodhouse, a tall, wispy fellow who earlier that year had reached the final of the All Comers tournament at Wimbledon, and who happened to be travelling in America at the time. Dwight came down to Staten Island with Richard Sears, who had begun playing in the annual Nahant round robin in 1877, when he was fifteen, and, coached by Dwight, had soon become proficient at the game. Dwight and Sears had planned to play in both the singles and the doubles, but then they discovered that the balls were lighter, softer, and only two-thirds the size of the official Wimbledon balls they had been using at home, so they withdrew from the singles. (It was not unusual in those early days for a player to find on visiting other clubs that the balls provided were of a different size, weight, and degree of hardness from the ones he had been accustomed to. It was the practice of most dealers to stamp the word "Regulation" on their balls, but this didn't help a visiting player much. Neither did differences in the size of the court and the height of the net which he frequently encountered.) In the singles at the Staten Island tournament, the scoring system associated with hard racquets was used. Until the final round, each match consisted of two games, and the player who won the higher total of points was the winner. The final consisted of four games, scored the same way, and Woodhouse just got by J. F. Helmuth, of Toronto, 15–11, 14–15, 15–9, 10–15—fifty-four points to fifty. Most players at this time still served underhand, but Woodhouse had a fairly effective overhand serve, and it saw him through. With the singles out of the way, everybody turned his attention to the doubles. In the first round, Dwight and Sears defeated a Canadian doubles team that had also practiced with the English ball, but in the second round they were eliminated, 15–9, 15–2, by a pair from New Jersey, who went on to reach the final.

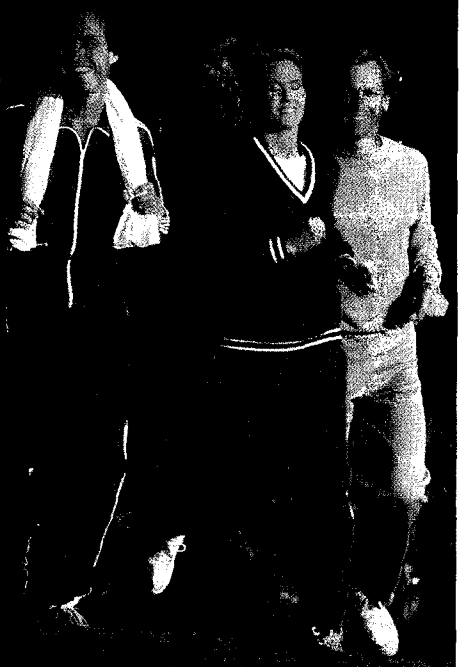
The muddled situation at Staten Island and the resultant displeasure of many of the contestants were anything but unusual in American tournaments, and the game's leaders in Boston, New York, and Philadelphia realized that the growth of tennis might be severely damaged unless steps were taken soon to standardize the equipment, the court, and the rules of play, as had been done in England. In the forefront of this movement were Dwight, Outerbridge, and Clarence Clark. They were responsible for a proposal that appeared in the *American Cricketer* in early May, 1881, inviting representatives of all American clubs to get together for the purpose of stabilizing the game, "with a view of enabling all clubs or individual players to meet under equal advantages." On May 21st, a convention attended by delegates or proxies from thirty-five clubs was held at the old Fifth Avenue Hotel, in New York, and at that convention the United States National Lawn Tennis Association was formed. (Interestingly, it wasn't until 1888 that the English got around to setting up their Lawn Tennis Association.) General Robert S. Oliver, of the Albany Lawn Tennis Club, was elected president, for it was felt that the new organization would benefit if the point was dramatized that the big clubs from the big cities didn't intend to run the show. However, Dwight and Clarence

Clark were named to the executive committee, and Clark became its first chairman. The committee met soon after the convention and cleared up most of the problems. It established the official dimensions of the court, followed the lead of the English in adopting the court-tennis system of scoring (love, 15, 30, 40, deuce, ad, game), and designated the ball manufactured in England by Ayres as the one to be used in all national tournaments. That summer, starting on August 31st, the first official American men's singles and doubles championships were played at the Newport Casino. (The Casino had been opened the summer before.) Illness prevented Dwight from competing in the singles, and Richard Sears won, rolling over W. E. Glyn in the final, 6–0, 6–3, 6–2. Dwight was well enough to team up with Sears in the doubles, but they lost in the quarter-finals to Clarence Clark and F. W. Taylor, who was also from Philadelphia. As has been noted, Sears went on to win the singles the next six years, and over that period he also won the doubles each year, five times partnered by Dwight and once—in 1885, when Dwight was indisposed—by Joseph Clark. In 1883, at Newport, Sears and Dwight came up against each other in the final of the singles for the only time. Sears was the winner, 6–2, 6–0, 9–7. Until that meeting, Dwight had held a numerical advantage in their matches, but from then on, although Dwight scored some notable victories over Sears, it was Sears who won most of their confrontations. Being ten years younger than Dwight, he was faster at covering the court, and there was no question that his strokes from the baseline were executed better and hit harder than Dwight's. He was also as good a volleyer as Dwight—and that is saying a lot, because Dwight had a natural aptitude for volleying. Sears possessed one other valuable asset—a splendid competitive temperament. A good-looking man of athletic build, he wore pince-nez glasses on the court. From a public-relations standpoint, this was possibly unfortunate, since it may have given the uninitiated the impression that tennis was a game for the effete and the delicate.

In 1883, after his loss of the national singles championship to Sears, Dwight made what turned out to be a most productive decision: he went to England, because, as the incumbent president of the U.S.N.L.T.A., he wanted to become better acquainted

A pretty place for your prettiest things is a travel kit satchel from our quilted Blue Fleur collection.

Celebrity



TAKE TWO VACATIONS. IN ONE PLACE.

Introducing a great new place where you can have a resort vacation, a Spa vacation, or a little of each.

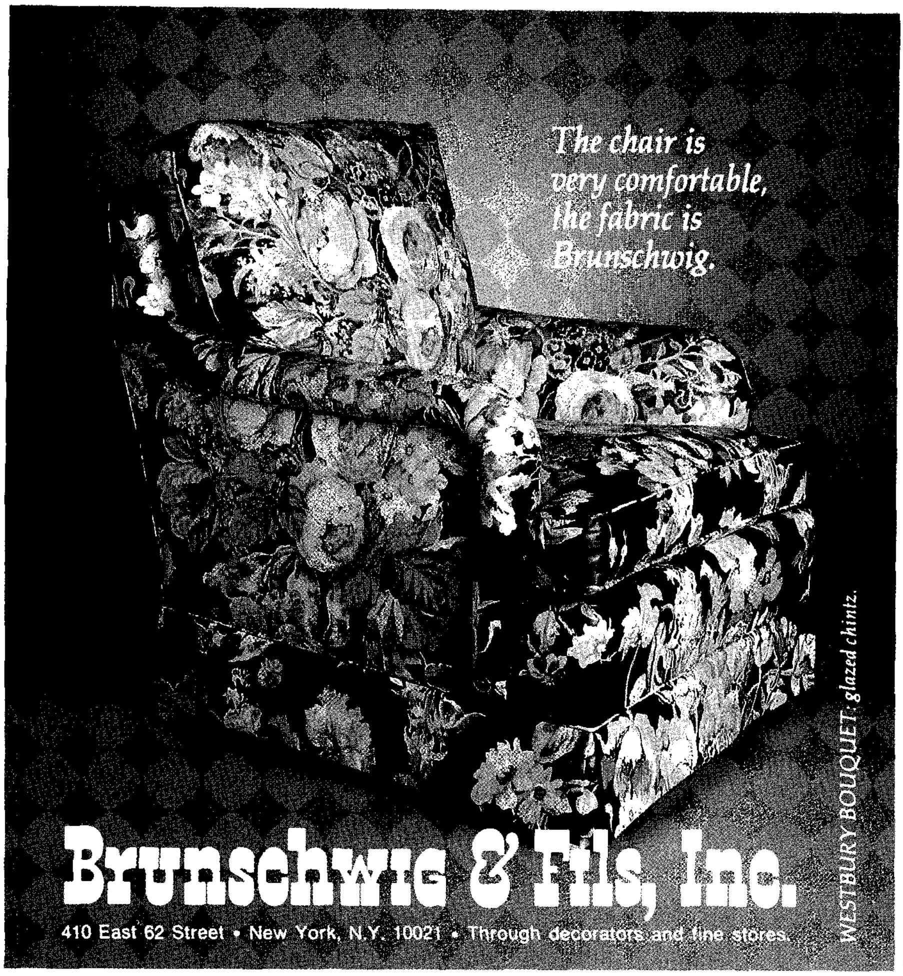
The Resort.
Blue Lakes and championship golf. Riding stable. Tennis and indoor racquetball. Fine dining and entertainment. Perfect facilities for small meetings. It's a magnificent new Florida resort with a great added attraction.

The Health and Fitness Spa.
The best of the world's Spas come together here. With totally separate facilities for men and women. And programs for renewed health, fitness and nutrition, relaxation and stress relief, beautiful hair and skin.

For the whole exciting story, see your travel agent or call Inter•Continental Hotels anywhere in the world.

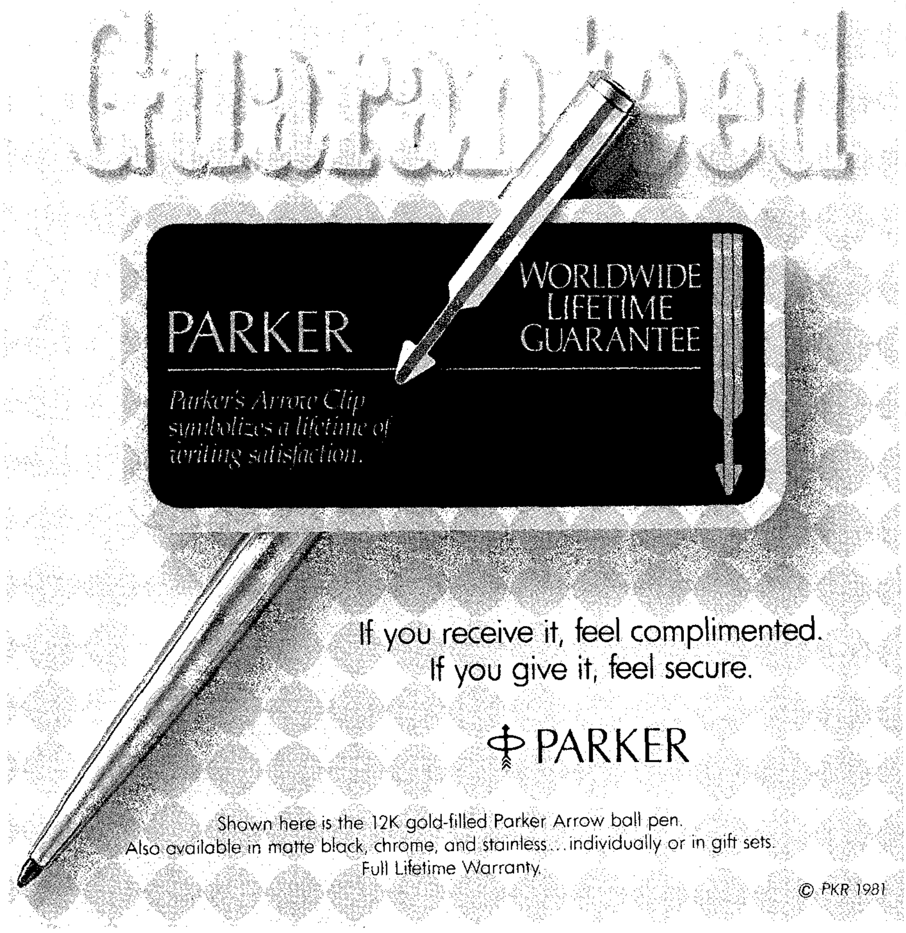
Fort Lauderdale
INTER•CONTINENTAL
HOTEL & SPA
at Bonaventure®
Opening December, 1981.

In Continental U.S.A.: 800-327-0200. Florida: 800-432-2673.



The chair is very comfortable, the fabric is Brunschwig.
WESTBURY BOUQUET: glazed chintz.

Brunschwig & Fils, Inc.
410 East 62 Street • New York, N.Y. 10021 • Through decorators and fine stores.



Guaranteed
PARKER
WORLDWIDE LIFETIME GUARANTEE
Parker's Arrow Clip symbolizes a lifetime of writing satisfaction.

If you receive it, feel complimented.
If you give it, feel secure.

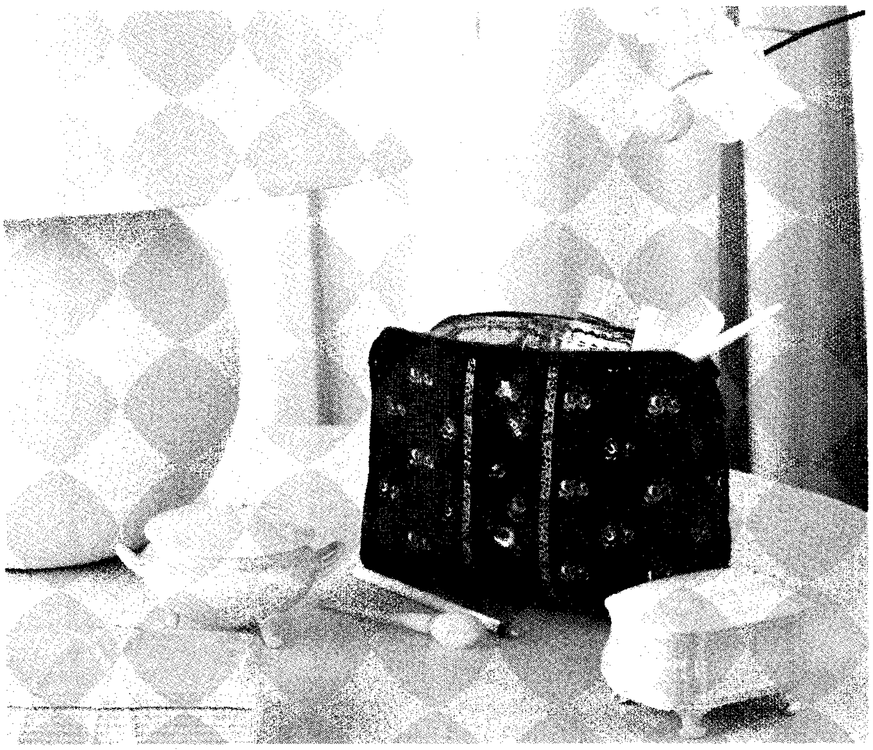
PARKER

Shown here is the 12K gold-filled Parker Arrow ball pen.
Also available in matte black, chrome, and stainless... individually or in gift sets.
Full Lifetime Warranty.

© PKR 1981

with the English tennis scene, and also because, as a player, he wanted to find out if Willie Renshaw, who had won the singles at Wimbledon three years in a row, was as good as people said he was. He arranged a match with Renshaw at a skating rink that had been converted into a tennis court by the Maida Vale Lawn Tennis Club in London. Early in the match, it was borne in on Dwight that Renshaw was all he had been cracked up to be and more—a genius, who was in a different league entirely from any other tennis player in the world. (Dwight's judgment was not excessive. Willie Renshaw ended up capturing six consecutive singles titles at Wimbledon and seven in all. With his twin brother, Ernest, who was fifteen minutes younger, he also won the doubles at Wimbledon seven times.) Dwight arranged to spend the winter of 1884 at Cannes, developing his skills by studying the technique of the Renshaws and playing with them on a hard-dirt court they had built for winter practice at the Beausite Hotel, and he persuaded Richard Sears to join him there. In the spring, the two Bostonians played the English tournament circuit and fared quite well in the doubles, but at Wimbledon they came up against the Renshaws in the semifinals and were quickly dispatched, 6–0, 6–1, 6–2. In the singles at Wimbledon that year, Dwight lost a second-round match he probably should have won, dropping the deciding fifth set to Herbert Chipp, a respected player, after leading 5–1 and four times holding match point in the eighth game. ("Even now I can remember my feelings on those four occasions," Chipp wrote fourteen years afterward in his autobiography, "Lawn Tennis Recollections." "How anxiously I awaited his peculiar twisted service—it seemed to come all around his head, and required careful watching—wondering whether my time had come.") Sears never studied abroad again, but Dwight returned the next two winters—in 1885 and 1886—to work on his game at Cannes with the Renshaws, then played the English circuit in the spring and early summer before returning home for our tournament season. (In 1887, he got married, and had to change the pattern of his life.) He may have played his best tennis in 1885. With various English partners, he won the doubles at Brighton, Leamington, Manchester, and East Grinstead; with Willie Renshaw, he won the doubles at Edgbaston, Buxton, and Scarborough; at Leamington, Brincliffe, Manchester, and East Grinstead, he won the singles; and at Wimbledon, after squaring accounts with Chipp, he reached the semifinals of the singles before being ousted by the formidable Herbert Lawford, who was the runner-up to Willie Renshaw that year. Dwight was extremely popular with the English galleries, because of his sportsmanship and his good nature. The player they saw—the first American to appear regularly in their tournaments—had a bright eye and a thick Conan Doyle mustache, and, like many of his contemporaries, he wore a small cricket cap on the court. At first glance, this small, slight man did not have the look of a tennis player. As one Philadelphia writer described him, he walked with "a rolling sailor's gait," and hit his forehand with "a sort of grocer's sugar-scoop dip." The longer people watched him, though, the more they appreciated how fine an athlete he was. He had coördination and stamina and, in addition, the priceless gift of anticipation. He was a steady server who relied mainly on what was then known as a twist serve—the type of serve we today call a slice—which swung to the receiver's right (most noticeably in the deuce court) and then broke sharply right on the bounce. Well aware that his ground strokes were not punishing, he volleyed and smashed at every opportunity. In writing about Dwight, the tennis critic of *The Field*, after remarking that only "one or two players, at most" were Dwight's equals at volleying, said, "What is, however, especially worthy of notice is his wonderful knowledge of the game, the excellent judgment with which he takes note of the weak points of his antagonist, and the manner in which he avails himself of any openings that present themselves in the heat of contest. He has an unequalled mastery of the theory of the modern game."

In 1886, Dwight's first book, "Lawn-Tennis," was published both in the United States and in England. Dedicated to Willie Renshaw by "his friend and pupil," it is a minor classic. (More will be said about it later.) The following year, Dwight married Elizabeth Iasigi, the daughter of Joseph Iasigi, whose career is an American success story. A native of the Turkish city of Smyrna, Iasigi emigrated to this country, entered the shipping business in Boston, made a fortune, and went back to Smyrna and married Eulalie Loir, the young

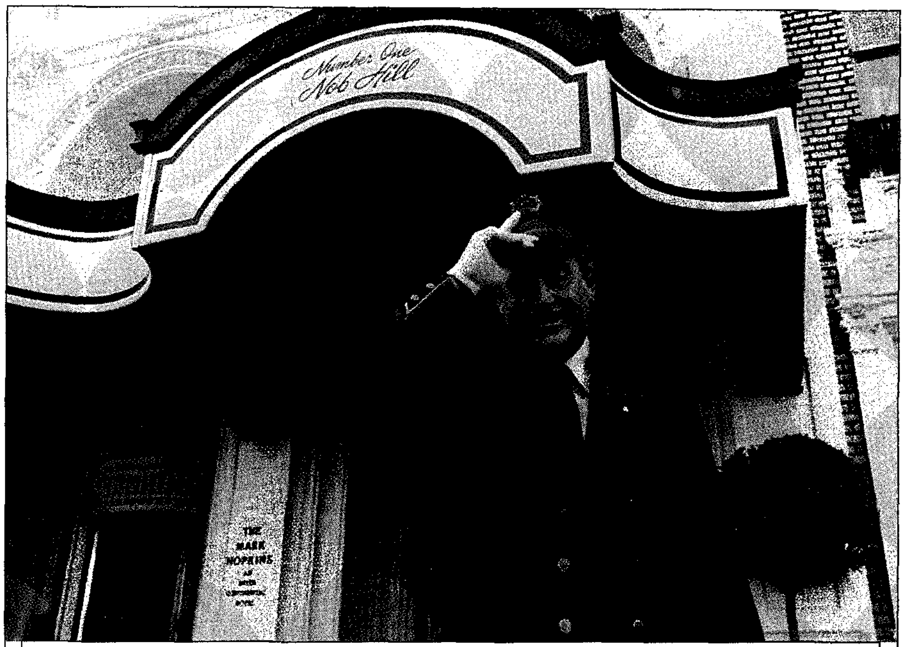


You can keep your cosmetics in their place in a purse kit from our Winter Rose collection.

Fine design is so often signed Celebrity

LOUIS LOURIOUX
FRENCH PORCELAIN DINNERWARE & OVENWARE

VESCA. When they compliment you for your taste, it won't be just for the feast served on this superb French porcelain dinnerware and ovenware. Choose from many sizes and shapes. Write for brochure and name of nearest dealer. Jacques Jugeat, Inc., Dept. LL3, 225 Fifth Avenue, New York, N.Y. 10010.



IN SAN FRANCISCO,
THE MOST DEMANDING TRAVELLERS
STAY WITH INTER·CONTINENTAL.

THE Mark Hopkins
AN INTER·CONTINENTAL HOTEL
Number One Nob Hill.
Reservations: 800-327-0200. (In Florida: 800-432-2673.)

Mandarine Napoléon
Grande Liqueur Impériale

With each encounter,
more subtleties emerge.

LA GRANDE LIQUEUR IMPERIALE · SINCE 1892
Liqueur 80 proof. Sole U.S. Distributor Foreign Vintages Inc., Jericho, New York ©1981.

daughter of the French consul. He returned to Boston around 1840 and continued to prosper. The schooners, barks, and brigantines of his firm, Iasigi & Goddard, were involved in worldwide trade. At the time of her engagement to Dwight, Elizabeth Iasigi lived with two of her sisters at 225 Beacon Street, having moved there from their father's house on Mt. Vernon Street following his death in 1877. After her marriage, her sisters took a smaller house on Marlborough Street, and her husband moved from 70 Beacon Street to 225 Beacon Street. (Richard Sears lived practically across the street, at 232.) In the eighteen-nineties, Dwight made a somewhat baffling move, considering that he had only just entered his forties: he gave up playing tennis and took up golf. He remained extremely active in the administration of tennis, however, serving as the U.S.N.L.T.A.'s president from 1894 through 1911. He was offered another term as president in 1911, but his health was bothering him, and he turned it down. Dwight was a strong leader who expected others to live up to his high standards, but he clearly had charm to burn, and working with him was a pleasure. In his eighteen years as president, he served as referee or as umpire at many tournaments, and because of his detailed knowledge of the game and his judicial turn of mind he was the association's rules specialist. Each year, he wrote the section on cases and decisions in the official tennis annual. Our first bona-fide cosmopolitan in the world of tennis, he was of invaluable assistance to young Dwight Davis when, in 1899 and 1900, the competition that became known as the Davis Cup was organized. "I consulted confidentially with Dr. Dwight about the idea of presenting a trophy to promote international team matches," Davis wrote in "Fifty Years of Lawn Tennis in the United States," a book published in 1931 by the U.S.L.T.A. "Dr. Dwight enthusiastically approved the plan and agreed to arrange the details with the tennis authorities of the English tennis association."

When he was not dealing with one tennis matter or another, Dwight never let time hang heavy on his hands. It was his habit to stay at home in the morning, looking after his business affairs and conducting his extensive correspondence. He knew how to write a good letter, filled with witty phrases. After lunch, one of four household servants put a bachelor's button in Dwight's lapel and he was off to the Somerset Club for some cards, billiards, or conversation. He devoted a part of some evenings to astronomy, studying the skies through a six-inch refracting telescope he owned. At the beginning of May, in order to be sure he got started on his vegetable garden in time, he left Boston, with his family, for whatever summer place he had rented. For several years, the Dwights went to Woods Hole, on the south shore of Cape Cod. After that, they went to Barnstable, on the north shore; to York Village, on the coast of Maine, just beyond the New Hampshire border; to Dedham, ten miles or so southwest of Boston; and then to Mattapoisett, on Buzzards Bay, between Marion and New Bedford. At Woods Hole, where his friend Henry Fay owned a good deal of land, Dwight and Fay co-designed the Woods Hole golf course in the early eighteen-nineties. Characteristically, Dwight later wrote a book on golf, which was simply called "Golf." He wrote a magazine article for *Scribner's* on court tennis, and, with H. C. Leeds, a book on euchre, which was the most popular card game played at card parties and clubs in this country until the advent of auction bridge. Over the years, he did quite a lot of writing on tennis. In 1889, he did an article for *Scribner's* titled "Form in Lawn-Tennis," which was prompted in part by what he had learned from high-speed photographs taken by his friend Francis Blake. (High-speed photography was just coming in.) Two years later, "Lawn-Tennis in New England," an article about the early history of tennis in that area, appeared in *Outing*. An expanded version of "Form in Lawn-Tennis" was published as a book, "Practical Lawn-Tennis," in 1893, complete with twenty-five high-speed photographs by Blake. Then in 1895 Dwight contributed a piece called "A Sermon on Lawn-Tennis" to Paul Withington's "Book of Athletics." In this, he dealt with a number of subjects, ranging from his introduction to tennis on the Appletons' lawn to his conviction that the best way to insure continued improvement in the quality of tennis was to extend the tennis programs in schools and colleges.

Some people consider "Practical Lawn-Tennis," Dwight's second instruction book, his chef d'œuvre. The photographs add quite a bit, no question about it. Thanks to new equipment that Blake himself had devised, the players could be photographed

Gund fishin'
Gotta Getta GUND
Worms

This fuzzy pet is Goony Bird.
And you can getta Gund at all fine department, toy and infants' stores in your area. Or write Gund, Inc., 44 National Rd., Edison, New Jersey 08817.

POSH

Luxurious townhomes on the Intracoastal Waterway in Fort Lauderdale, Florida.

For decades, the word POSH has epitomized the finest accommodations aboard the world's best cruise ships. "Portside Out. Starboard Home."

Today, at Portside Yacht Club, we have given the meaning of POSH even greater significance. And elegance.

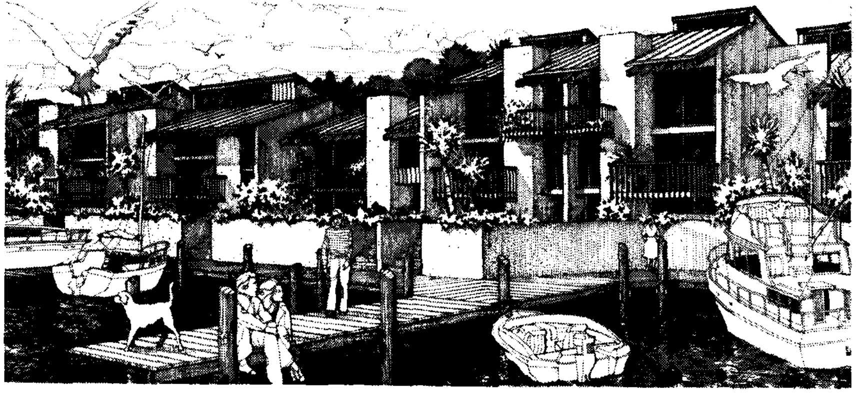
Portside is a private collection of forty luxurious townhomes featuring wood-burning fireplaces, state-of-the-art security, ultra-modern kitchens, garages and private elevators. Plus, a boat slip capable of accommodating a 55′ yacht.

You can move into Portside today. And you'll enjoy Fort Lauderdale's most prestigious address, just five minutes from the Port Everglades Inlet and the international airport.

Call or write today. Portside Yacht Club, 1833 S.E. 17th Street, Fort Lauderdale, Florida 33316. (305) 525-9015.

PORTSIDE YACHT CLUB

Luxurious townhomes on the Intracoastal, from $350,000.

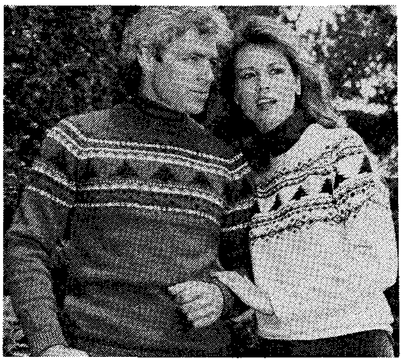


Citified Stetson

Drive up Fifth Avenue in your Pierce-Arrow, and the first thing they'll notice is your Citified Stetson. Our Gun Club hat is as exclusive as the fine imported fur from which it is crafted. Add one to your collection of rare classics.

STETSON HATS

4500 Stetson Trail • St. Joseph, MO 64502



Pine Tree Woolens...

Our Pine Tree crew neck sweaters are knitted in Maine especially for Dunham's of Maine using heavy weight worsted wool yarns. These distinctive sweaters will keep you warm indoors or out. From our Holiday collection of exceptional classics. Send for your free color catalogue or call 1-800-341-0471.

Size Qty.

☐ ___ ___ Her sweater. Natural/hunter/wine/brown. S,M,L. $92. ppd.

☐ ___ ___ His sweater. Chestnut/hunter/wine/natural. S,M,L,XL. $92. ppd.

☐ Visa ☐ M.C. ☐ Am.Ex. ☐ D.C. ☐ Ck.En.

Acct. # __________ Exp. _____

Name __________

Address __________

__________ Zip _____

Dunham's of Maine

Quality apparel since 1887

35 Castonguay Square, Waterville, ME 04901

stroking a ball that had been hit to them, and not a ball suspended by a string. From studying these photographs, Dwight realized that his earlier descriptions of how to play certain strokes were not as accurate as he had thought, so in the second book he related in considerable detail the correct movements that go into the standard forehand and backhand strokes, and also the slight modification in grip that is necessary in switching from the forehand to the backhand, and vice versa. For my part, however, Dwight's first book, "Lawn-Tennis," is far more lively and impressive. It is written in a more direct and informal style, and it devotes much more space to the right time to play certain strokes and other such tactical concerns. Only one tennis-instruction book preceded Dwight's "Lawn-Tennis." This was Lieutenant S. C. F. Peile's "Lawn Tennis as a Game of Skill," a rather superficial look at the game, which was published in Edinburgh in 1884. Dwight's book was not only the first instruction book written by an American but the first tennis book of real merit written by anyone.

As a reader makes his way through "Lawn-Tennis," which came out only nine years after the first Wimbledon championship, he is struck time after time by Dwight's superb sense of tennis. Most of his ideas are still astonishingly sound and pertinent. Dwight starts with some advice to the novice, such as the following:

> When he has learned to play fairly well, he should still watch good players at every opportunity; but what he then needs to study is the position in the court where they stand; when they go forward and when back, and what balls they volley instead of playing off the ground.
>
> Good form is simply the making of the stroke in the best way, so as to get the greatest effect with the least exertion.
>
> Never cut nor twist a ball except in service; it tends to make the ball travel more slowly, and will deceive nobody.

As for service, he advises using the overhand serve "delivered from above the right shoulder, with or without twist on the ball." When Dwight spoke of twist, he was not referring to the so-called American twist serve, whose origin is usually attributed to Holcombe Ward, a close friend of Dwight Davis's at Harvard and afterward. These two young men, along with Malcolm Whitman, made up our first Davis Cup team, and the effectiveness of the American twist serve played a large part in their victory over the British team in the first Cup match, in 1900. Surprisingly, the American twist serve was known as early as the mid-eighteen-eighties. In "Lawn-Tennis," Dwight wrote that "a very uncommon and difficult service can be given by throwing up the ball a little to the left of one's head, and carrying the racket round on the left hand side of the ball, which will give it a twist from left to right." That is a splendidly economical description of how one goes about hitting the American twist.

Dwight had some definite ideas on how the receiver should receive service:

> The most common and, perhaps, the safest stroke is to play the ball down the side-line into the corner, especially when the service has been into the right court, as this brings the return into the backhand corner, and few players are as good back- as fore-handed.

If the receiver doesn't choose to go down the line, Dwight recommends these other returns: a crosscourt drive, hit deep with some pace on it; an acutely angled crosscourt shot, hit slowly, for control; a lob, particularly when your opponent has come in to net behind his serve. He goes on to say that the two ways to take the ball are at the top of the bounce or as the ball falls to within a foot or so from the ground. He prefers the latter, explaining that "one gains both in accuracy and severity of stroke, and can also change the direction of the ball at the last moment." This was a rather old-fashioned concept, and it is noteworthy that in Dwight's second tennis book he stated that the ball could also be taken on the rise—although, he added, this was a very demanding stroke.

He had some hard-and-fast tenets about the volley, including these:

> One common principle applies to all volleys, namely, that the ball must not be allowed to hit the racket, but the racket must hit the ball, and a distinct stroke should be made. A step should always be taken with the opposite foot, *i.e.*, with the left foot in the forehanded stroke.
>
> In a simple volley the joints are not held stiff, but one retains control of the racket throughout the stroke; in a smash one lets the racket go apparently at random.

When he turned to the half volley, he was right on the mark:

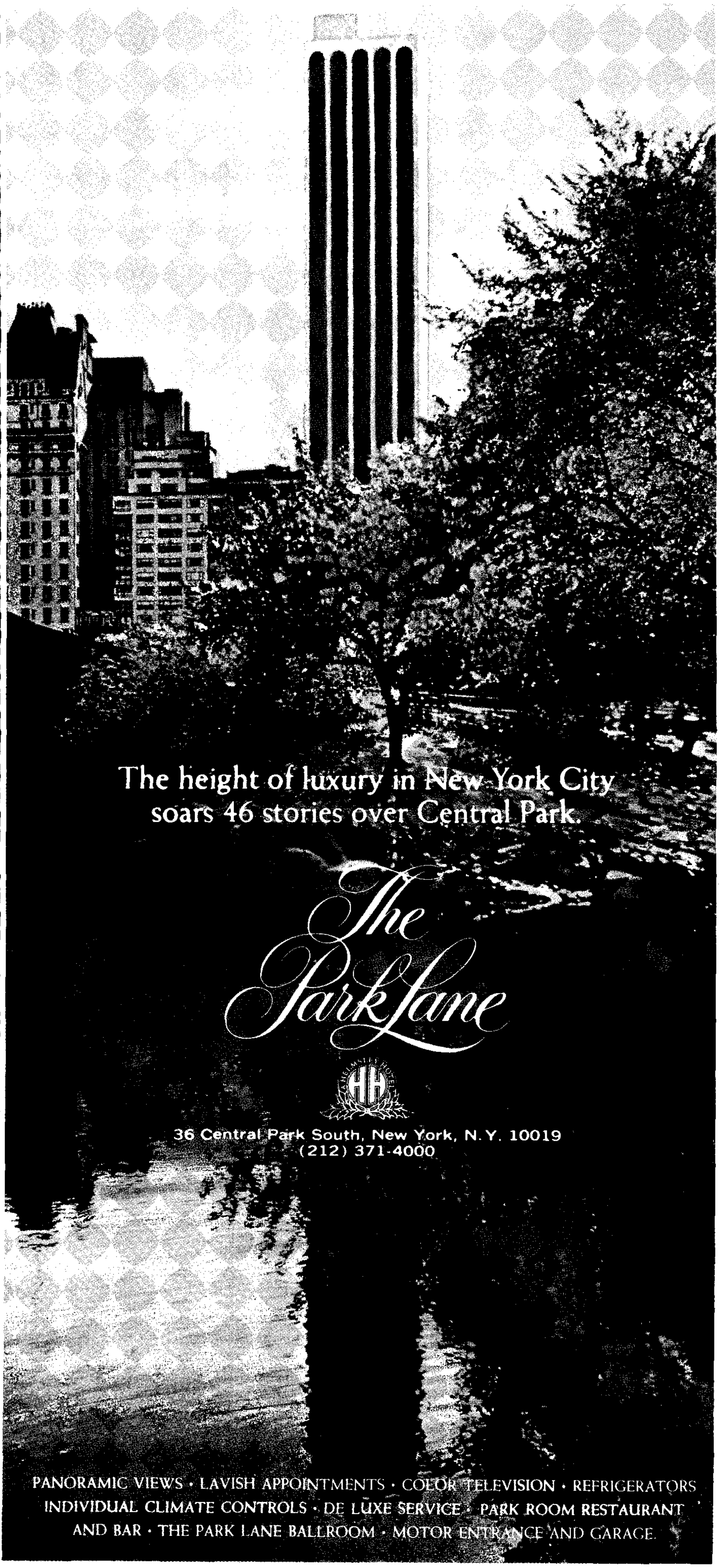
> The half-volley is the prettiest stroke in lawn tennis; it often saves valuable time, and it helps one out of many difficulties. There is only one remark to be made about it, and that is, never play it if you can possibly avoid it.

Looking at the game in general,

Dwight observed that some changes had come in over the past five or six years. Where Willie Renshaw had once followed his serve in too close to the net and could be lobbed easily, he had modified his style and now came in only to the service line or a little in front of it to play his volley. It was now accepted by all the top players—even diehard baseliners, like Herbert Lawford—that dependable ground strokes and crisp volleying were both necessary if a man aspired to be a champion. Dwight also noted that the players hit the ball more severely from the baseline than they formerly had. For one thing, a hard-hit ball was more difficult to volley, and, for another, during a backcourt rally a player could move into position to volley only if he could come in behind a forcing drive. In doubles, Dwight believed that the server should move immediately into the forecourt and that both players should stand a yard or two in front of the service line. All this back in 1886.

Sprinkled throughout "Lawn-Tennis" are shrewd, amusing, and enlightening thoughts on the game. Here is a sampling:

> In practice you should always see that the net is at the right height, and should always use good balls.
>
> There is little to say about shoes, although one's comfort depends a great deal on them. They should be a little too large, with the toes square or round, but never pointed. Those made of buckskin, with leather straps over the toes, are the most comfortable. For the soles, no rubber compares with steel points—*i.e.*, small nails about five-eighths of an inch long, driven into the sole of the shoe, and protruding from it about one-quarter to three-eighths of an inch.
>
> If the handle of your racket slips a little, lemon-juice rubbed on it makes it easier to hold.
>
> In knocking up before a match, always take the court with the sun in your eyes, so that, if you lose the toss, you will be accustomed to the sun, and will not have to change from good light to bad.
>
> With a wind blowing up and down the court, it pays best to play the first set with the wind. One gets into one's stroke better in this way.
>
> A player who often plays six or seven hard sets in practice may feel utterly out of breath in the first set of a match, mainly from excitement.
>
> For a second service the forehanded underhand twist is useful, especially when served into the left court.
>
> Always lob to the windward corner of the court, but if there is little or no wind one should choose the backhand corner.
>
> Remember that it is usually easier to


The height of luxury in New York City soars 46 stories over Central Park.
The Park Lane
HH
36 Central Park South, New York, N.Y. 10019
(212) 371-4000
PANORAMIC VIEWS · LAVISH APPOINTMENTS · COLOR TELEVISION · REFRIGERATORS
INDIVIDUAL CLIMATE CONTROLS · DE LUXE SERVICE · PARK ROOM RESTAURANT
AND BAR · THE PARK LANE BALLROOM · MOTOR ENTRANCE AND GARAGE

Great gift ideas
... in chocolate.

BOB, THANKS FOR YOUR BUSINESS JOHN
WE'RE A PERFECT MATCH
JUST FOR THE RECORD
CALL ME
1234

Krön Chocolatier is world renowned for creating the ultimate in chocolate. We offer a dazzling array of unique gift ideas that can be personalized and shipped anywhere in the world. Send or call for our free brochure.

506 Madison Ave. (52nd St.)
New York, N.Y. 10022
(212) 486-0265/486-0266

krön

764 Madison Ave. (66th St.)
New York, N.Y. 10021
(212) 472-1234/288-9259

Try a little tenderness

Order Six (6 oz.) Filet Mignons, 1¼" thick (Reg. $47.50) . . . For $32.50
(Plus $3.00 for Shipping & Handling)
Save $15.00! Limit 2 Per Customer. Valid in 48 States & Hawaii 'til Oct. 31, 1981.

Your unbelievably tender and delicious steaks will arrive frozen in a sturdy, reusable cooler . . . satisfaction *completely* guaranteed.
FREE with order . . . cookbook with recipes by James Beard, World Famous Food Authority, plus color catalog of gourmet treats with 10% discount on your first catalog order. **(Or write for FREE catalog and 10% Discount Coupon.)**

Omaha Steaks International®
Use any major credit card and
CALL TOLL FREE 800/228-9055.
Nebraska Residents, CALL COLLECT 402/391-3660.
Or write to: Dept. 1487, 4400 South 96th Street, Omaha, Nebraska 68127.

pass a volleyer on his forehand side.

Never drop a ball short. It is a very tempting stroke, and at times very effective, but one loses a great many strokes in trying it.

I feel sure that bad back-play will beat bad volleying, and that good volleying will win against good back-play.

It has come to be a well-recognised fact that one cannot go to a ball and play matches the next day.

James Dwight, good-humored, energetic, incisive, and interested in just about everything, died in Mattapoisett in 1917, on the eve of his sixty-fifth birthday. He was buried in the Forest Hills Cemetery in Jamaica Plain, on the edge of Boston, alongside Major General Joseph Warren and many of his other notable ancestors.

IN June, three months after my visit in Boston with Richard Dwight, I spent a day in Newport with Helen Farrell Allen, the historian from Providence, who is one of the ranking authorities on the Casino, and with Grace M. Haire, who has been associated with the Hall of Fame since its inception. I had not been in Newport since the summer of 1965, and I was surprised and pleased to discover how fine the Casino looked. Since 1977, when the National Tennis Foundation and the Hall of Fame were merged and the raising of funds to rehabilitate the Casino was begun, under the direction of William McChesney Martin and Joseph Cullman III, a great deal has happened at the Casino. The elegant Horseshoe Piazza, which was the focus of the social activity during the Casino's heyday, has been restored, and so have the theatre and the court-tennis court at the lower end of the property, which is, in all, about the size of a city block. At the upper end, near the main entrance, a considerable amount of work has been done on the Hall of Fame, and it is almost unrecognizable as the small, informal museum that existed at the time of my visit sixteen years ago. As I remember it, the Hall of Fame then possessed a nice collection of racquets that had been used by Molla Mallory, who won the first of her eight singles titles in 1915, but the staff had not yet got around to collecting memorabilia from many of the other famous champions. Now, having been greatly enlarged and divided into many separate exhibits, such as the Davis Cup Room and the Sears and Dwight Room, it is on its way to becoming the sort of shrine that

American tennis merits, although it still has some distance to go before it reaches the level of the Lawn Tennis Museum at Wimbledon, let alone the Baseball Hall of Fame at Cooperstown. There are twelve grass courts at the Casino—experts rate the turf the best in the country—and to someone wandering around the premises the atmosphere is enormously evocative. It is no trouble at all to envision James Dwight and Richard Sears, in their cricket caps and long-sleeved shirts, darting over the old championship court.

The ambience of our national championships was substantially altered after they were moved in 1915 from Newport to the West Side Tennis Club in Forest Hills. The galleries were more than twice as large and far more enthusiastic. One of the complaints about Newport had been that the Casino regulars—the women, particularly—were less absorbed in watching the matches than in exchanging gossip. At the Casino, the music played by the orchestra in the Horseshoe Piazza had drifted over the courts throughout the day, and that was lovely, but Forest Hills felt that no extra touches were needed. Championship tennis was enough. In 1923, to demonstrate its faith in the future of the game, the club built not a horseshoe piazza but a horseshoe stadium that seated fourteen thousand spectators. The championships remained at Forest Hills until 1978, when they were moved to the U.S.T.A.'s new National Tennis Center, in Flushing Meadow Park, a few miles north of Forest Hills. There were a variety of reasons for this move, but the chief one was the desire of the U.S.T.A. to have its own home at a time when tennis was growing both increasingly popular and increasingly prosperous. Flushing Meadow Park has proved to be almost as different from Forest Hills as Forest Hills was from Newport. The main stadium, which is called the Stadium Court, can seat over twenty thousand spectators, but this is a debatable improvement, since the fans perched in the top rows of the high stands find it difficult to follow the ball on the court below, where the players look as tiny as tin soldiers. Then, there is the problem of noise—undoubtedly the major problem. When the takeoff pattern is into the southeast at nearby LaGuardia Airport, planes come screeching low over the stadium and set up the most fearful din. This is rough on everyone, and especially on

Chilled To The Bone?

It's 10° outside . . . Even getting colder. So you bundle up in layers and layers of heavy clothes. First with long underwear . . . then bulky, restrictive thermalwear on top.

Oh, you were warm all right. Like in a Turkish bath. Because you began to perspire from all your activity. And perspiring in that mountain of clothes is like perspiring in a plastic bag! The perspiration is locked in. So there you are. Wet and miserable.

But now, at last, Damart has solved the problem. Because Damart invented underwear that keeps you *warm, dry and comfortable* no matter how cold it is or how long you stay out. Underwear that's soft and light so you can move easily. Underwear knitted to let the *perspiration evaporate through* so you always stay warm and dry next to your skin. Nothing else does it like Damart.

Damart does this with a new miracle fabric—Thermolactyl. You can wear Damart indoors too, and turn your thermostat down into the 60's. You'll feel perfectly comfortable and enjoy dramatic savings in home heating costs.

Damart is so comfortable that the Mt. Everest climbing expedition wears it. So does the Chicago Bears Football Club, New England Patriots and Philadelphia Eagles.

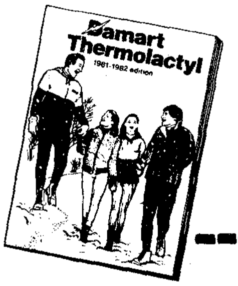
Our free color catalog tells the full Damart Thermolactyl story and displays the whole Damart line for men and women, *including tall sizes.* Send for your FREE copy now!

LIMITED WARRANTY TO CONSUMERS
Good Housekeeping
PROMISES
REPLACEMENT OR REFUND IF DEFECTIVE

THE PROOF IS IN THE WEARING!

Damart Thermawear

WHEN IN THE BOSTON AREA, VISIT OUR
PORTSMOUTH, N.H. STORE. (603) 431-4700



THERE IS NO WARMER UNDERWEAR MADE!

Fill out and send to:

DAMART, Dept. 15001
1811 Woodbury Ave.
Portsmouth, N.H. 03805

YES! Rush me your **FREE DAMART** Catalog . . . I want to enjoy the fantastic warmth of Thermolactyl Underwear, a DAMART® exclusive. (I understand there is no obligation.)

PRINT NAME

ADDRESS

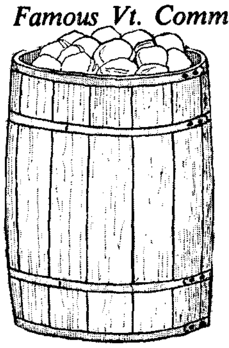
CITY STATE ZIP © 1981 Damart

Alan Paine
MADE IN ENGLAND

The classic RADLEY shetland has the authentic Alan Paine saddle shoulder Made in England in exclusive colors, about $46.

For store names write
FRANK L. SAVAGE, INC.
17 East 37th Street, N.Y. 10016

Real Wooden Barrel Of Our Famous Vt. Common Crackers



We have revived and are baking in our bakery the old-time Vt. Common Crackers first made in Vt. in 1828. Relished by country folk for 153 years in a bowl of milk, or as a snack, these puffed round crackers are an ideal base for a multitude of spreads from cheese to caviar and paté. Serve crackers from the barrel at your next party. When empty, barrel has other uses or fill again with a new shipment of crackers. The wooden barrel (with cover) full of about 5¼ lbs of Vt. Common Crackers $33.50 *postpaid*. Refills: four 14-oz bags for $8.95 *postpaid*.

MAIL ORDERS TO **The Vermont Country Store**
Box 351-N, WESTON, Vermont 05161
OR PHONE **802-824-6932 using *Visa* or *MC***

THE VERMONT
Country Store®
STORES AT

Route 100 in Village of
WESTON
VERMONT

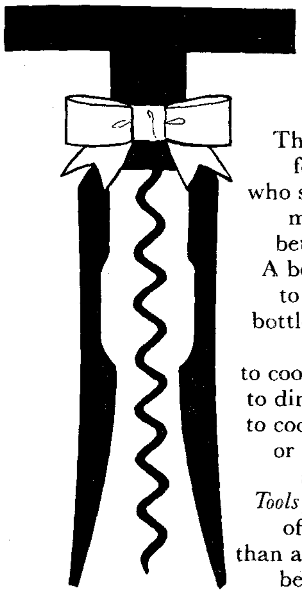
Route 103 2 mi. West of Exit 6, I-91.
ROCKINGHAM
VERMONT

the players. Flushing Meadow has proved to be disappointing in several other respects as well. Suffice it to say that somehow or other it has taken on the aspect and the flavor of a carnival midway, and hardly a speck of the character that one would expect to find at the venue of the world's second most important tennis tournament. It should be mentioned, though, that on leaving Forest Hills and the clay-type Har-Tru courts that had replaced the original grass courts in 1975, the U.S.T.A. was most astute when it came to selecting the surface for the courts at Flushing Meadow. It chose DecoTurf II, an all-weather rubberized acrylic surface on an asphalt base. DecoTurf II is slower than grass but faster than clay, and just about everyone seems to agree that it is the right surface on which to hold the American championships.

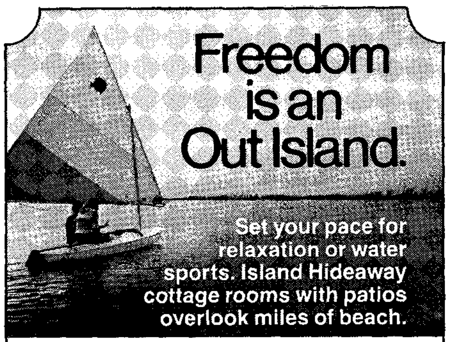
THE hundredth anniversary of our national championships will probably not linger in the minds of tennis fans with the special affection and clarity of, say, our 1976 championships or the 1980 Wimbledon championships, which were climaxed by memorable men's finals—Connors vs. Borg at Forest Hills, and Borg vs. McEnroe at Wimbledon. Nevertheless, it was a fitting centenary. The tournament, of course, is a vastly different event today, having grown from an intimate gathering of a few dozen upper-class types to a hundred and twenty-eight entrants in the men's singles, a hundred and twenty-eight entrants in the women's singles, thirty-two pairs in the men's doubles and the women's doubles, thirty-two boys and thirty-two girls, eighteen or under, in junior singles championships, and a number of competitions for older players of both sexes. By my count, thirty-three foreign countries were represented. Only Wimbledon attracts a more international field.

This year, the championships included ten night sessions and extended over thirteen days—from the first of September through the thirteenth. The top four seeded players in the men's singles were John McEnroe, of Douglaston, Queens, the defending champion and the current Wimbledon champion; Björn Borg, of Sweden; Ivan Lendl, of Czechoslovakia; and Jimmy Connors, of Miami Beach. The consensus was that this seeding was sound, although Connors had had a poor season, and José-Luis Clerc, of Argentina, might have been accorded

Tools For Living™



The catalog for people who say 'there must be a better way'. A better way to uncork a bottle, to take a shower, to cool a room, to dim a light, to cook a meal or re-charge a battery. *Tools for Living* offers more than a hundred better ways in our new holiday catalog. Send $2.00 for each catalog plus your name and address to: House Beautiful® presents Tools for Living™, Dept. TFL 37, P.O. Box 2318, F.D.R. Station, New York, N.Y. 10150. (Send *Tools for Living* to each of your friends who are always looking for better ways!)


Freedom is an Out Island.
Set your pace for relaxation or water sports. Island Hideaway cottage rooms with patios overlook miles of beach.

Winding Bay
BEACH RESORT
Eleuthera • Bahamas
Call LRI, BRS 800-327-0787 (800-432-5594 in Fla.),
or write 200 Madison Ave., N.Y.C. 10016

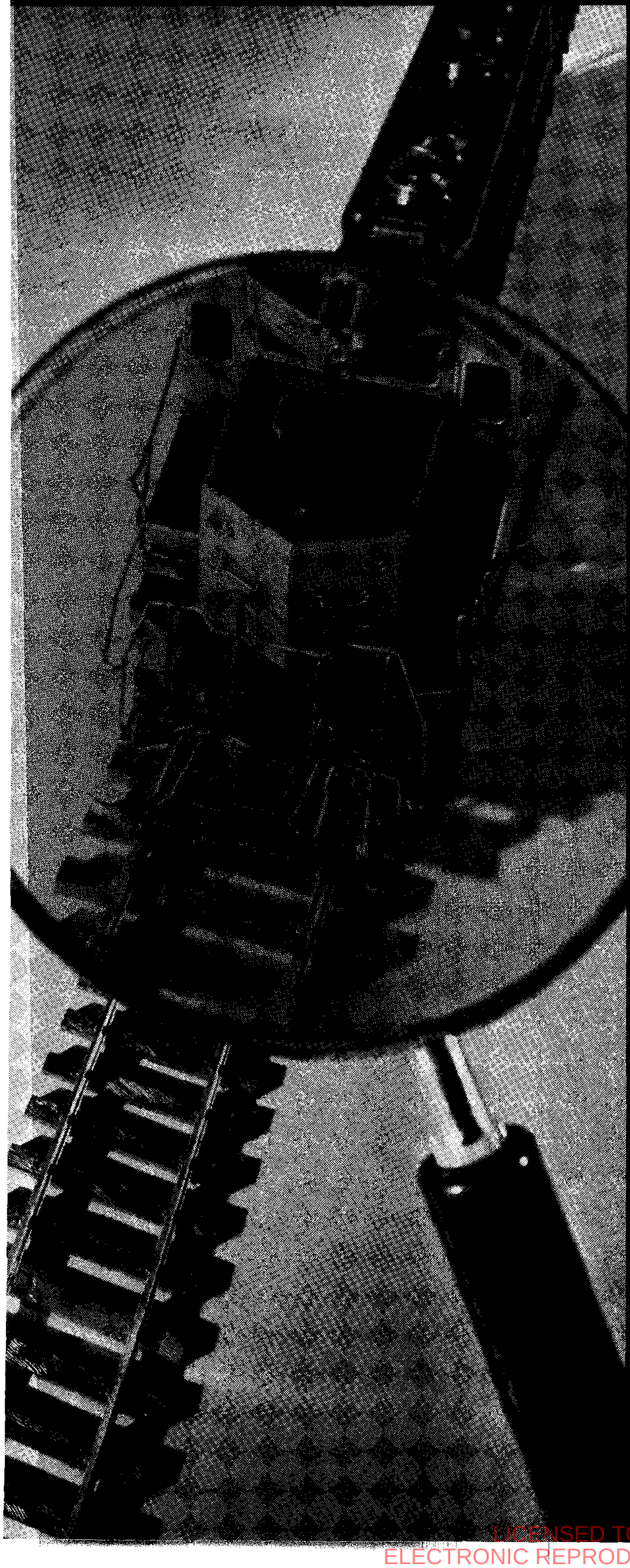
Uncommon

Our catalog's holiday collection of wonderfully advanced fashions (for ladies and gents), challenging art, and unusual jewelry. As much a joy to behold as to receive.

Send $2.00
with your name
and address to:
24™
Twenty Four Collection
Catalog
P.O. Box 24, Miami, FL 33153

Myth:

Railroads don't pay enough attention to safety.



Fact:

A close look shows America's freight railroads are the safest form of general transportation.

The persistent myth of unsafe railroads is just that—a myth. National Transportation Safety Board figures confirm that rail is the safest form of general transportation in America today. The safety record of America's freight railroads—one of the best among major U.S. industries—continues to get even better.

The Federal Railroad Administration record shows nearly a 25 percent decrease in railroad accidents and a drop of almost 15 percent in injuries over the last three years. In the 15 years from 1966-80, railroad fatalities declined by 60 percent, but the most dramatic decline has been in rail-highway grade crossing fatalities. In the same 15-year period, these declined by 66 percent. In fact, there were fewer grade crossing fatalities in 1980 than in any year since these statistics were first recorded in 1920. And, this decline occurred despite vastly increased motor vehicle use and heavier rail traffic.

"Hazardous materials" transportation is the category most people think of immediately in relation to railroad safety. The number of fatalities in this category is extremely low—so low that the risk of being killed by lightning is greater. There were no rail fatalities in hazardous materials transportation in 1979; there were two in 1980.

But, continuing improvements in railroad safety don't "just happen." They take time, dedication and money.

In 1980, railroads spent some $15 billion to provide improved and safer transportation. The money was spent for intensified right-of-way maintenance, installation of new rail, improved equipment, sophisticated traffic monitoring systems, track inspection and continuing safety research programs.

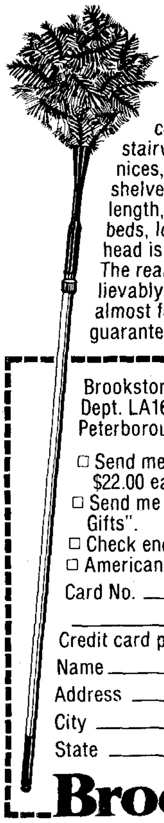
In addition, thousands of hours are devoted to intensive safety and accident prevention programs for railroad employees and the public.

For more information about a top priority for America's freight railroads, write: Safety, Dept. 7, Association of American Railroads, 1920 L Street, N.W., Washington, D.C. 20036.

Surprise:

America's freight railroads are safer than ever.

The Cupid of the Month Series by Goebel. Twelve hand-painted porcelain figurines, each bearing the gilded name of the respective month. Handcrafted by Goebel in Bavaria, W. Germany. Hand-trimmed in 14K gold. Average height 4¾". $20.
For free brochure, and names of Goebel dealers near you, please write to:
GOEBEL, P.O. Box 527
Tarrytown, N.Y. 10591



High-altitude feather duster.

An old fashioned ostrich-plume feather duster with a modern improvement. The aluminum handle telescopes from 4½ ft. to over 7 ft. long to whoosh away the loftiest cobwebs. Marvelous for stairwell ceilings, moldings, cornices, chandeliers and high shelves. Telescoped to shorter length, it's ideal for under sofas, beds, low shelves or chairs. The head is removable for hand dusting. The real ostrich plumes are unbelievably soft, washable and last almost forever. Unconditional guarantee.

Brookstone Company
Dept. LA161A, Vose Farm Rd.
Peterborough, N.H. 03458

☐ Send me________Feather Dusters @ $22.00 each, postpaid.
☐ Send me Brookstone's catalog "Fine Gifts".
☐ Check enclosed ☐ Visa
☐ American Express ☐ MasterCard
Card No. ____________
____________ Expires ________
Credit card phone: (603) 924-9511
Name ____________
Address ____________
City ____________
State ____________ Zip ______
I-5116-31
Brookstone

the fourth spot on the strength of the twenty-five consecutive victories he ripped off en route to winning three tournaments on our summer circuit. On the other hand, DecoTurf II is a good surface for Connors, whereas Clerc is a clay-court specialist. The women's seeding caused considerably more controversy. The top four were Chris Evert Lloyd, from Fort Lauderdale, the Wimbledon champion and the defender at Flushing Meadow; sixteen-year-old Andrea Jaeger, of Lincolnshire, Illinois; eighteen-year-old Tracy Austin, of Rolling Hills, California, the 1979 champion; and Martina Navratilova, originally from Czechoslovakia, who now makes her home in Dallas. The trouble was that this seeding relegated Hana Mandlikova, of Czechoslovakia, who won the French Open this year and was a finalist at Wimbledon, to the No. 5 spot. The way the draw worked out, Mandlikova ended up in the top quarter along with Evert Lloyd, so they would probably collide as early as the quarter-finals. The U.S.T.A. explained that in seeding the players it had simply followed the computer rankings of the Women's Tennis Association. Faced with a similar problem, Wimbledon had had the strength of mind to disregard the W.T.A. computer and make its own seedings, which were subsequently vindicated: Mandlikova, seeded second, met Evert Lloyd in the final. Quite a number of old tennis hands at Flushing Meadow were unhappy with the rankings of the W.T.A. computer. They pointed out, for example, that Jaeger had never won a tournament in which all the big names were entered. Evert Lloyd's comment on the dispute was right on target. With her characteristic acumen and humor, she remarked, "I guess we've got to get a new computer."

Form held up well during the first week of the fortnight. There were only three upsets of any significance. In the fourth round, Lendl was defeated by Vitas Gerulaitis in five tough sets—6–3, 6–4, 3–6, 3–6, 6–4—and Clerc was beaten, 6–3, 7–6, 6–3, by Bruce Manson, a comparatively unknown twenty-five-year-old tennis nomad out of Fort Worth. The third upset came in the second round of the women's singles, when Jaeger was eliminated by Andrea Leand, a seventeen-year-old from the Baltimore area whom few of us had heard of. Each of these matches, as it happened, took place in the Grandstand Court, which

KNOB CREEK
For the name and location of the Knob Creek furniture dealer nearest you, check this listing.

Arkansas
Little Rock, House of Design
Colorado
Denver, Furniture Galleries
Connecticut
Darien, Christman's, Inc.
Marlborough & Old Saybrook, Marlborough Country Barn
Mystic, Sturbridge Yankee Workshop
Georgia
Atlanta, Knob Creek Shop/Cumberland Mall and Zells Knob Creek Showroom/ADAC
Illinois
Chicago, The Studio, Inc.
Indiana
Carmel (Indianapolis), House of Meridian
Fort Wayne, Adams & Walda/Quimby Village
Mishawaka (South Bend), Aretz Interiors
Richmond, John-Henri Interiors
Iowa
Cedar Rapids, Hall Home Furnishings
Kentucky
Lexington, Heinsmith
Louisiana
Baton Rouge, McKay's
Maine
Portland, Sturbridge Yankee Workshop
Maryland
Gaithersburg, Roush & Averill, Inc.
Massachusetts
Chatham & Wellesley, Stuart Swan Furniture
Sturbridge & Bedford, New Hampshire, Sturbridge Yankee Workshop
Minnesota
Minneapolis, Gabberts
Rochester, Village Trader
Missouri
Cape Girardeau & Columbia, Rust & Martin
New Hampshire
Amherst & Harvard, Massachusetts, Cornucopia North, Inc.
New Jersey
Belle Mead, Gasior's, Inc.
Huntington, Lyon's Furniture Co., Inc.
Morristown, Wanamakers
Mullica Hill, Patricia of Mullica Hill
New York
Rochester, Bayles Furniture
North Carolina
Asheville, Shipley's, Inc.
Greensboro, William Field House
Harrisburg, Flowers Furniture Co.
Wilmington, Murrow's Furniture Galleries, Inc.
Winston-Salem, Bowen Town & Country Furniture Co.
Ohio
Columbus, Ruth Wilson Showrooms
Dayton, John Belville House
Toledo, Johnson's Fine Furniture
Oklahoma
Oklahoma City, A Little Bit Country
Oregon
Lake Oswego & Portland, Andrews Furniture Galleries
Pennsylvania
Camp Hill, Interior Design Studio
Frazer, J. M. Walton Co.
King of Prussia, Wanamakers
Leighigh Valley Mall, Wanamakers
Montgomeryville, Wanamakers
Myerstown, Bahneys
Oxford Valley Mall, Wanamakers
Penns Park, Manover's
Philadelphia, Wanamakers
Pittsburgh, Nancy Baierl Interiors
South Carolina
Hartsville, Hartsville Furniture Galleries
Johnston, Scott Furniture Co., Inc.
Spartanburg, Stuckey Bros. & Hart Furniture Co.
Tennessee
Chattanooga, Richard Fowler's Galleries
Knoxville, Barr House
Texas
Dallas, Knox-Goodfellow Interiors
Houston, G. Maxfield Taylor, Inc.
Richmond (Houston), 2 B's Custom Interiors
San Antonio, Accents
Virginia
Tidewater, Channel Furniture
Washington
Bellevue & Lynnwood, Cooper's Fine Furniture
Wisconsin
Cross Plains, Feiner's
Racine, Porter's

There are people who think Stephen von Hohen is a magician. He's not; he's a master craftsman.

And tucked away in the quiet village of Telford, Pennsylvania, he and a select group of craftsmen produce high quality furniture in a way that it hasn't been done in 100 years — entirely by hand.

That furniture is the Bucks County Collection from Knob Creek.

Each piece within the collection is a superb reproduction of the most outstanding examples from museum and private collections of 18th and 19th century American country furniture. And like true antiques, each piece has a character of its own, a uniqueness.

That's because each piece is built by a single craftsman — from initial wood selection to the actual cutting, shaping and sanding. Start to finish.

Then, to achieve the desired antique appearance, each piece receives multiple coats of stain and glaze. Always faithful to the original tone and color.

Only then is the transformation from wood to antique complete.

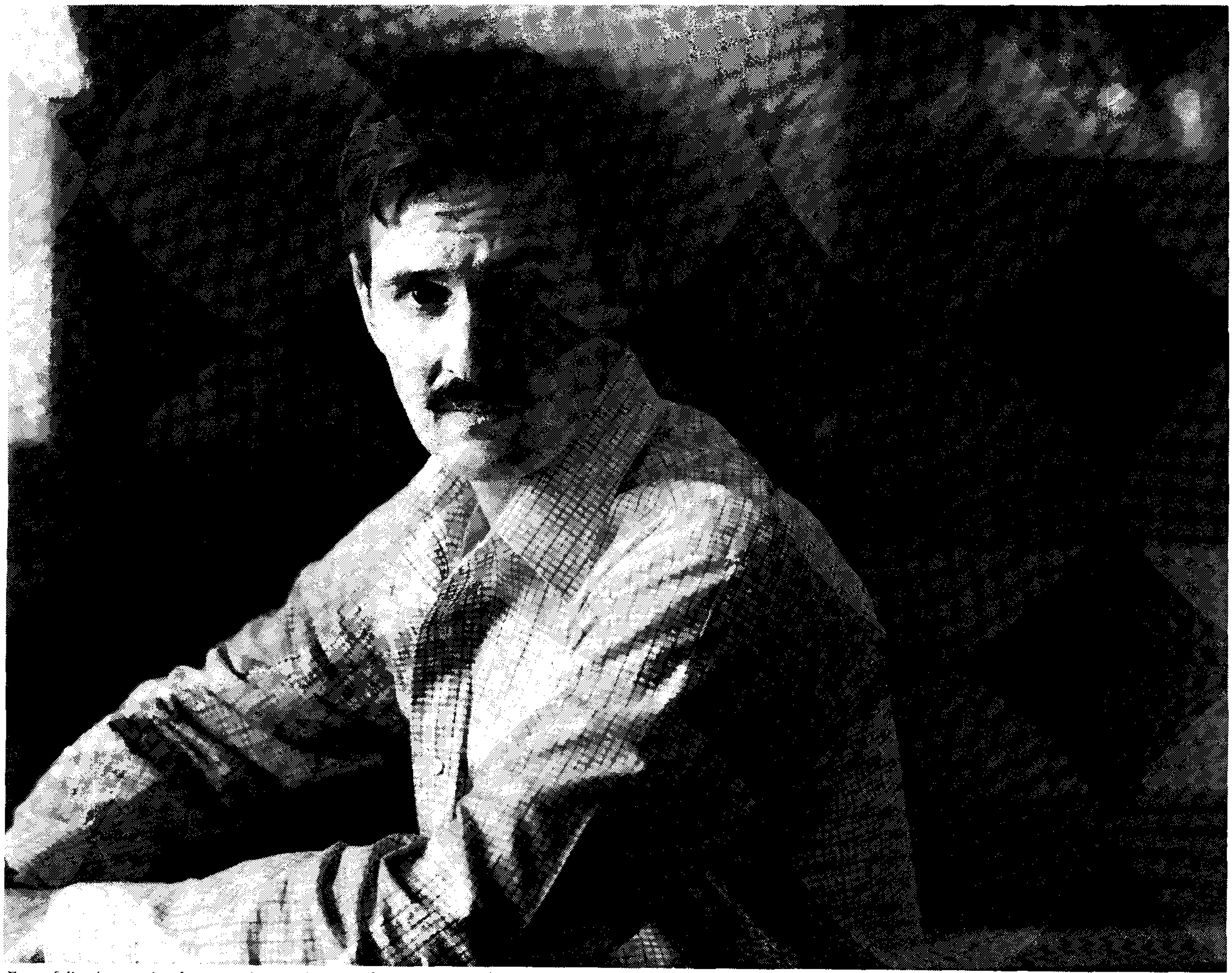
What's more remarkable, the Bucks County Collection is comparably priced with standard, mass-produced furniture.

We invite you to visit these dealers and see for yourself the quality of the workmanship — the incredible achievement of von Hohen and his group of craftsmen.

The Bucks County Collection. Made the way it used to be ...for those who can appreciate the difference.

KNOB CREEK

In this man's hands solid wood becomes fine antique furniture.



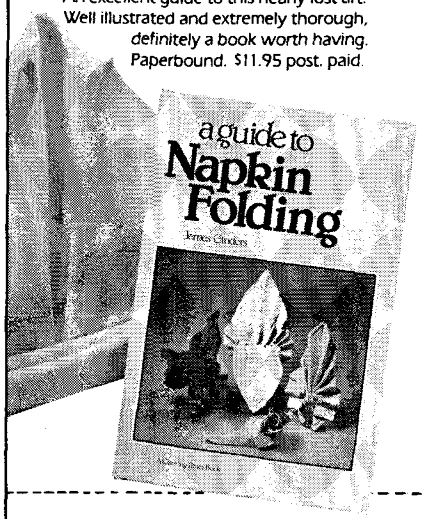
For a full color catalog featuring the complete line of Bucks County furniture, send $2.00 to Knob Creek Furniture, Box 995, Morganton, NC 28655. Phone (704) 437-8212.

is attached to the Stadium Court much in the way that the No. 1 Court at Wimbledon is attached to the Centre Court. With a capacity of some six thousand spectators—an almost ideal size—the Grandstand Court brings one close to the players and takes one right into a match.

First, a few words about the two men's matches. Gerulaitis's victory over Lendl was quite unexpected. A few years back, Gerulaitis, who is now twenty-seven, and who has long been a ranking dervish among the disco set and currently moors a collection of luxurious automobiles at a newish home in Kings Point, Long Island, was considered the fourth-best player in the world, but this season his game lost its coherence and he was seeded only fifteenth at Flushing Meadow. Lendl can be imposing. Twenty-one years old, tall and slender, he has deep-set eyes that possess the unvaryingly doleful expression of the dedicated man. Like most players from Continental Europe, he is toughest on clay, but he commands respect on all surfaces. Shortly after Wimbledon this summer, he faced McEnroe in one of the singles on the first day of the United States-Czechoslovakia Davis Cup match on the DecoTurf II at Flushing Meadow and beat him in three hard-fought sets. (To get a firmer grip on his racquet when he is serving, Lendl dips his hand into a pants pocket filled with sawdust and dries his palm with it; when the players change ends of the court at each odd game, attendants with brooms sweep away the sawdust that Lendl has sprinkled along the baseline.) He is a good server in spurts. His best stroke is his forehand, especially when he hits it flat and with full extension. Gerulaitis, in winning the first two sets, kept his serve away from Lendl's forehand. He was serving forcefully and volleying with more sharpness than he often does. In the third set, serving to pull up to 3–3 and leading 40–love, Gerulaitis became incensed when he was called for a foot fault. He proceeded to lose five straight points, the game, the set, and the next set, but he managed to recapture his concentration and his purpose near the start of the fifth set. He broke through Lendl's serve in the seventh game, and then, serving for set and match in the tenth game, rallied from 15–40 and wrapped things up with a burst of four aggressively played points. (For some reason, he chose not to attend the usual press inter-

GUIDE TO
NAPKIN FOLDING

An excellent guide to this nearly lost art.
Well illustrated and extremely thorough,
definitely a book worth having.
Paperbound. $11.95 post. paid.



Enclosed is my check for ______. Please send ____ Napkin Folding Guides #583-0010 @ $11.95 ea. post. paid.
Send $1 for our next 4 catalogs.

NAME ______
ADDRESS ______
CITY ______
STATE ______ ZIP ______

WILLIAMS-SONOMA
P.O. Box 3792 **Dept. 250**
San Francisco, CA 94119

SAN FRANCISCO • COSTA MESA • BEVERLY HILLS • DALLAS
PALO ALTO • MINNEAPOLIS • WASHINGTON, D.C.

Put your OWN initials where the REPTILE used to be!
A.O. WHITE

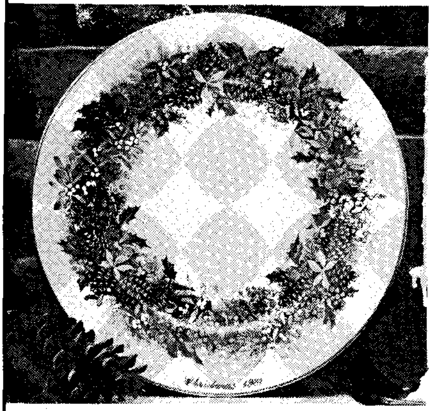
We will personally embroider your initials in script *at no charge* when you order one or more of our classic white cotton blend blazer shirts. Collars and sleeves accented in your choice of four "Old School Stripes". Navy/gold, wine/gold, navy/red, Dartmouth green/white. Initials complement striping. No shrinkage, no ironing. Corporate and club inquiries invited. (Deadline for Christmas orders Nov. 21).

Please send ______ blazer shirts @ $25 ea. postpaid.
Sizes: S ☐ M ☐ L ☐ XL ☐ XXL ☐
Striping colors: ______/______
Initials (please print): ______ ______ ______
Check enclosed ☐ VISA ☐ Mastercard ☐
American Express ☐
Acct. No. ______ Exp. Date ______
Name ______
Address ______
City ______ State ______ Zip ______

A.O.White, *Fine Clothiers, Since 1939*
1500 Main Street Springfield, MA 01114
(413) 736-2731 (Monday-Friday)

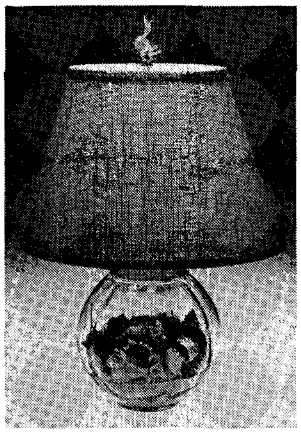
A.O.WHITE

Lenox 1981
FIRST EDITION



"Virginia 1981" is the first edition of a series of 13 annual limited edition plates, each depicting a Christmas wreath made of natural materials native to each of the 13 original colonies. "Virginia" includes yew, hollyberries, pine cones and mistletoe all in festive full color on a 10¾" cream-colored Lenox dinner plate, rimmed in 24 kt. gold. Limit 2 plates per collector. Gift boxed and delivered anywhere in the USA. $65.00 each.
MASTER CARD AND VISA ACCEPTED

pitt petri
378 DELAWARE/BUFFALO, N. Y. 14202
716-852-7876



Put your favorite sea shells inside a
melon glass ball and make a lamp.
We ship everything except the shells
for a 19" lamp with burlap shade, pre-
wired, prepaid UPS. Send $35.00 (plus
5% tax in N.J.) to → Hilo Steiner,
Route 35, Shrewsbury, N.J. 07701-
(201) 741-5862 · Yes, major bank cards

"The personal touch
that means so much"

ROYAL
HOTEL
COPENHAGEN

For information and reservations
please contact: SAS Sales Offices
or Steigenberger Reservations
tollfree: (800) 223-5652
or Robert Warner Inc., New York
(212) 687-5750
or directly:
A. Kappenberger man. dir.

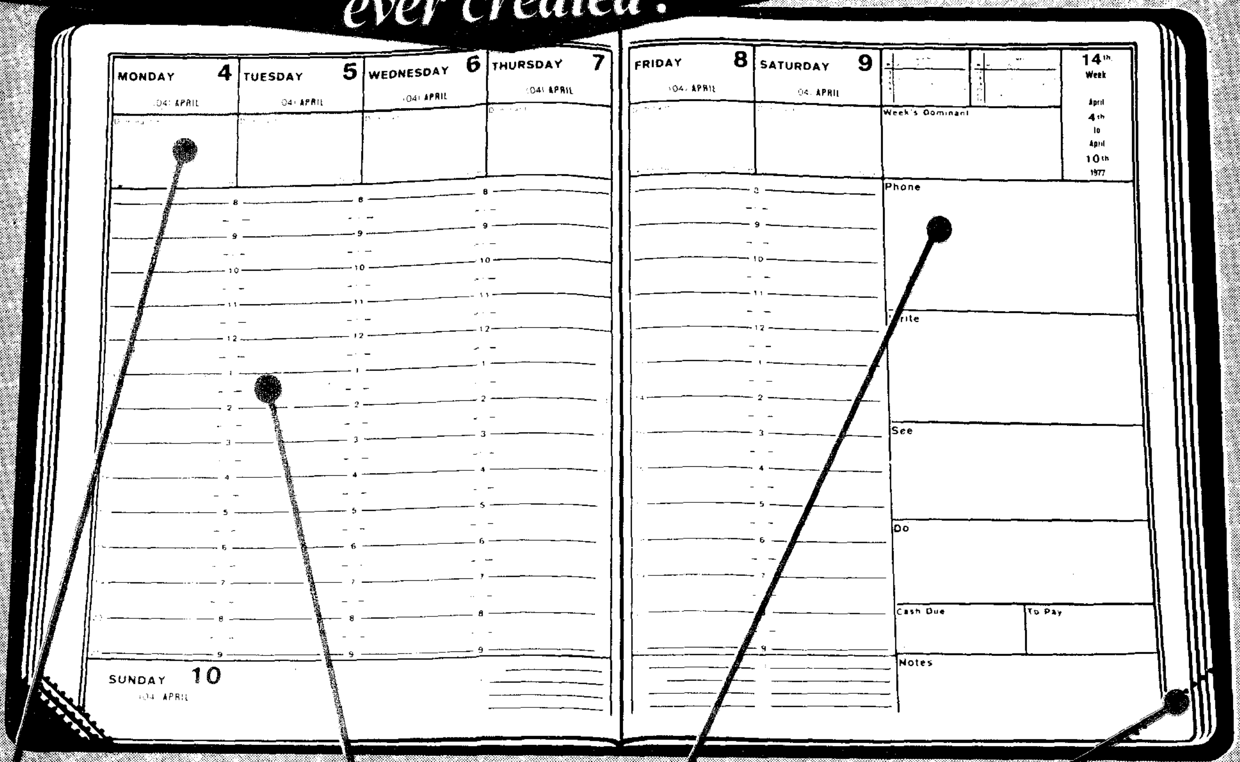
AN SAS HOTEL

from QUO VADIS... the most amazing

EXECUTIVE "PLANNING DIARY"®

ever created!

de Mendez/Warwick



Dominant your day's outstanding activity

No wasted seconds plan each day from 8 a.m. to 9 p.m.

Special headings show you everything at a glance to phone, to write, to see, to do

Automatic opening on the whole week...

AT A SINGLE GLANCE YOUR WEEK PLANNED YOU GET A WHOLE NEW OUTLOOK ON YOUR DAILY AND WEEKLY ACTIVITIES.

Today's executives and professionals are under constant pressure. No matter how able they are, they need help in organizing their activities, plans and obligations.

Quo Vadis "Planning" Diaries provide this help in a handy new form. They put you in total control of daily and weekly agenda. Guide you systematically through hour after hour, eliminating uncertainties and confusion.

A must for people in responsible jobs.

- Helps plan daily/weekly agenda
- Acts as a memory trigger for appointments and deadlines
- Saves time, eliminates conflicting dates
- Preserves important ideas
- Records key facts and details systematically by dates
- Establishes priorities for attention or action

Available at all leading stationers and department stores

QUO VADIS SIX DIFFERENT SIZES

2 POCKET SIZES		4 OFFICE SIZES	
Trip	31/2" x 51/4"	Executive	61/3" x 61/3"
Business	4" x 6"	Minister	61/3" x 91/2"
		President	81/2" x 11"
		Prenote	81/2" x 12"

quo vadis

AT A SINGLE GLANCE YOUR WEEK PLANNED

QUO VADIS
PUBLICATIONS INC.
4223 Genesee St-Cheektowaga
BUFFALO N.Y. 14225
Phone: (716) 634-8633

"**PLANNING DIARY**" ® Trade Marks, Plans, Patterns, Copyright (Registration n° 20 681) by QUO VADIS all countries.

I would like to receive free of charge and under no obligation your 20 page color catalog format 8 1/2" x 11 3/4"

☐ For personal use ☐ For corporate use.
☐ The list of retail outlets in my area

Name ____________________
Title ____________________
Company ____________________
Address ____________________
City ____________ State ________ Zip ________
Phone ____________ Ext ________

NY

view, and jumped into his yellow Rolls-Royce and drove home.) As for Manson, he kept himself on an even keel in his straight-set win over Clerc. A relatively small man as tennis players go these days—he is five feet eight and weighs a hundred and fifty—Manson in August was ranked only seventy-fourth on the Association of Tennis Professionals' computer. Against Clerc, he appeared to be a much better player than that. A left-hander, he spotted his service adroitly and followed his first serve in so quickly that he was frequently two steps inside the service line when he played his volley.

The match between Jaeger and Leand took place late in the afternoon on the first Friday. I think my experience was similar to that of many other spectators: I had had my fill of tennis for the day but thought I would pop into the Grandstand Court and watch Jaeger play a few games—her right shoulder had been bothering her, and I wanted to see how she was hitting the ball. Jaeger, who had taken the first set 6–1, was leading 4–2 in the second when I arrived. Her shoulder appeared to be all right as she moved to 5–2. She has wonderful footwork, and I soon forgot about her injury and watched how deftly she moved around the court against a bigger, stronger opponent, who was now beginning to hit her ground strokes much harder and to hit some of them for outright winners. After Leand had rattled off three straight games, she moved in more frequently behind her approach shots and played a succession of imaginative volleys and overheads. She served assertively, too, although her motion is just a simple arm swing and a snap of the wrist. Anyhow, she ran off the next two games to win the set, 7–5. Suddenly, as the critical third set got under way, the Grandstand Court was filled to the brim with responsive fans. Jaeger was not at her best during that set, but maybe Leand didn't permit her to be. Serve followed the server until the seventh game, when Leand, attacking regularly, broke Jaeger to lead 4–3. She was in a position to win now, and we would soon see if she had the stuff to do it. After holding her own serve, she broke Jaeger again, for set and match. It was one of those occasions that pop up every so often in all sports: the unknown, who has looked like no player at all, unexpectedly catches fire. Leand, an amateur, had competed in only three Avon Futures open tournaments and was not

a small hotel
quite apart from the others.

Where Restaurant La Tour is at your service
24 hours a day.

PARK HYATT℠
ON WATER TOWER SQUARE, CHICAGO
312 280 2222

SLICES OF THE GOOD LIFE.

Introductory offer.
Two "Heart-of-the-Ham" Slices
$9.95 (reg. $15.90)
includes $5.00 future discount coupon.
(Like getting first slice free.)

Unique, honey-glazed, gourmet treat from the heart of the ham. Most delicious ham you ever ate or your money back. Why? Lean, center-cut "Heart-of-the-Ham" is slow-cured, our original, exclusive *low-salt* way, so the sweet natural closer-to-the-bone taste of ham comes through, perhaps for the first time in your life. Satisfaction guaranteed. Arrives fully-cooked, packed in dry ice with a $5.00 future discount coupon, plus quick and easy preparation directions and color brochure of all our meat treats.

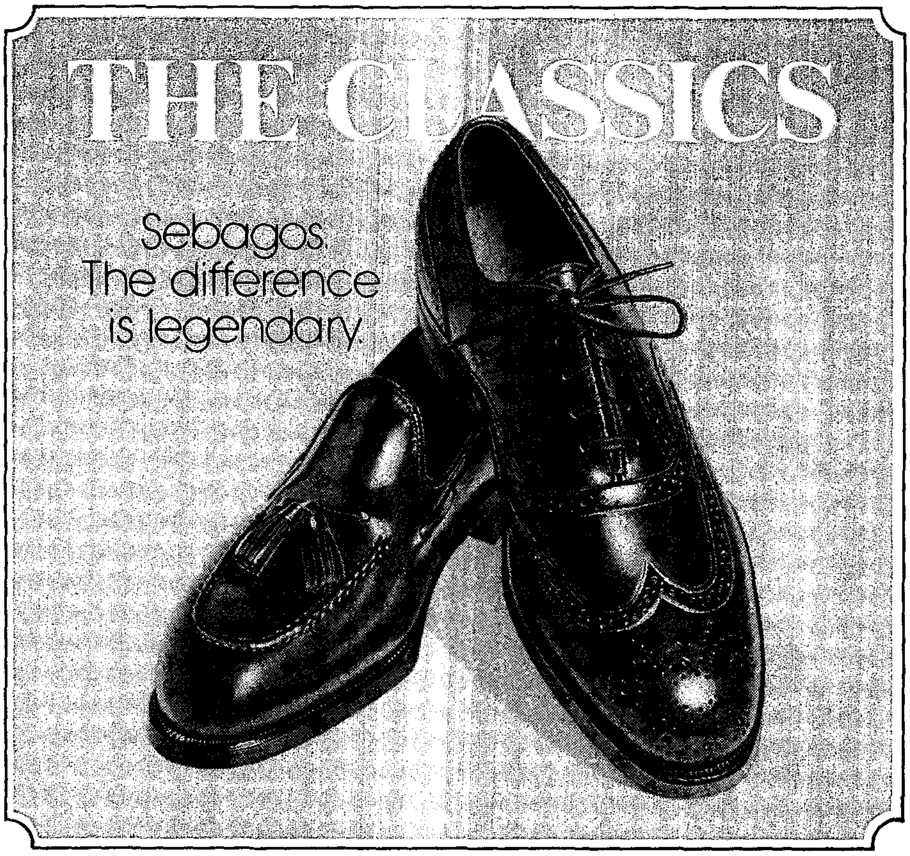
Prepared with pride, for good living, great giving. Prices in effect until November 20.
2 slice Heart-of-the-Ham sampler . . . $9.95 plus $1.75 per sampler shipping and handling. Over 24 ozs. Reg. $15.90.
Limit—2 samplers per customer.
Whole Heart-of-the-Ham . . . $29.95 plus $3.50 per ham shipping & handling, unsliced, approx. 4-lbs., 6 ozs. packed with pineapple, cherries, dry mustard.
Here's how to order: VISA, Mastercard, American Express and Diners Club Card holders call toll free 1-800-257-7850 anytime, Continental U.S. only. New Jersey residents, call toll free 800-322-8650; ask for operator 614. Or order by mail:

THE MASH'S SMOKEHOUSE
Dept. 301 John & Mercer Streets—Kingston, Pennsylvania 18704

Qiana* excites
Trigere's foxy velvet. Totally luxurious, totally today.
DU PONT
REG. U.S. PAT & TM OFF.

Fashion of Qiana
fabric shown available at
Bergdorf-Goodman and
Paul Wesley Hodges.

*DuPont certification mark for fabrics meeting its standards. DuPont makes fibers not fabrics or fashions.



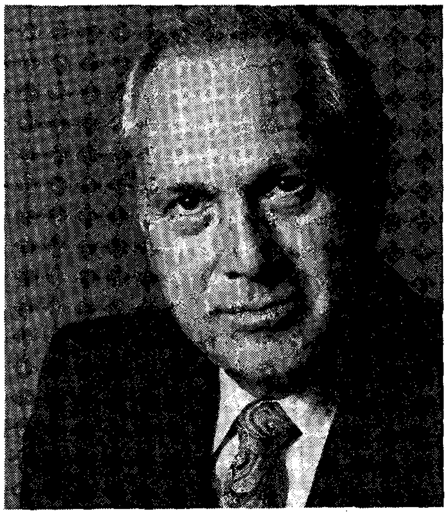
From the traditional wingtip to the classic tassel slip-on, Sebago offers both comfort and elegance. And satisfaction that knows no season. Available at fine stores or write to us at Sebago, Dept. 10-81, Westbrook, ME 04092 for the store nearest you.

SEBAGO

"...balance..."

Lee Adler

"I enjoy being tuned in to what's current, up-to-date, timely . . . but I also maintain very strong, traditional values. I need *balance* in my life. Apparently the Warwick does too, because it's a perfect blend of old and new. That's why it's my hotel in Philadelphia."



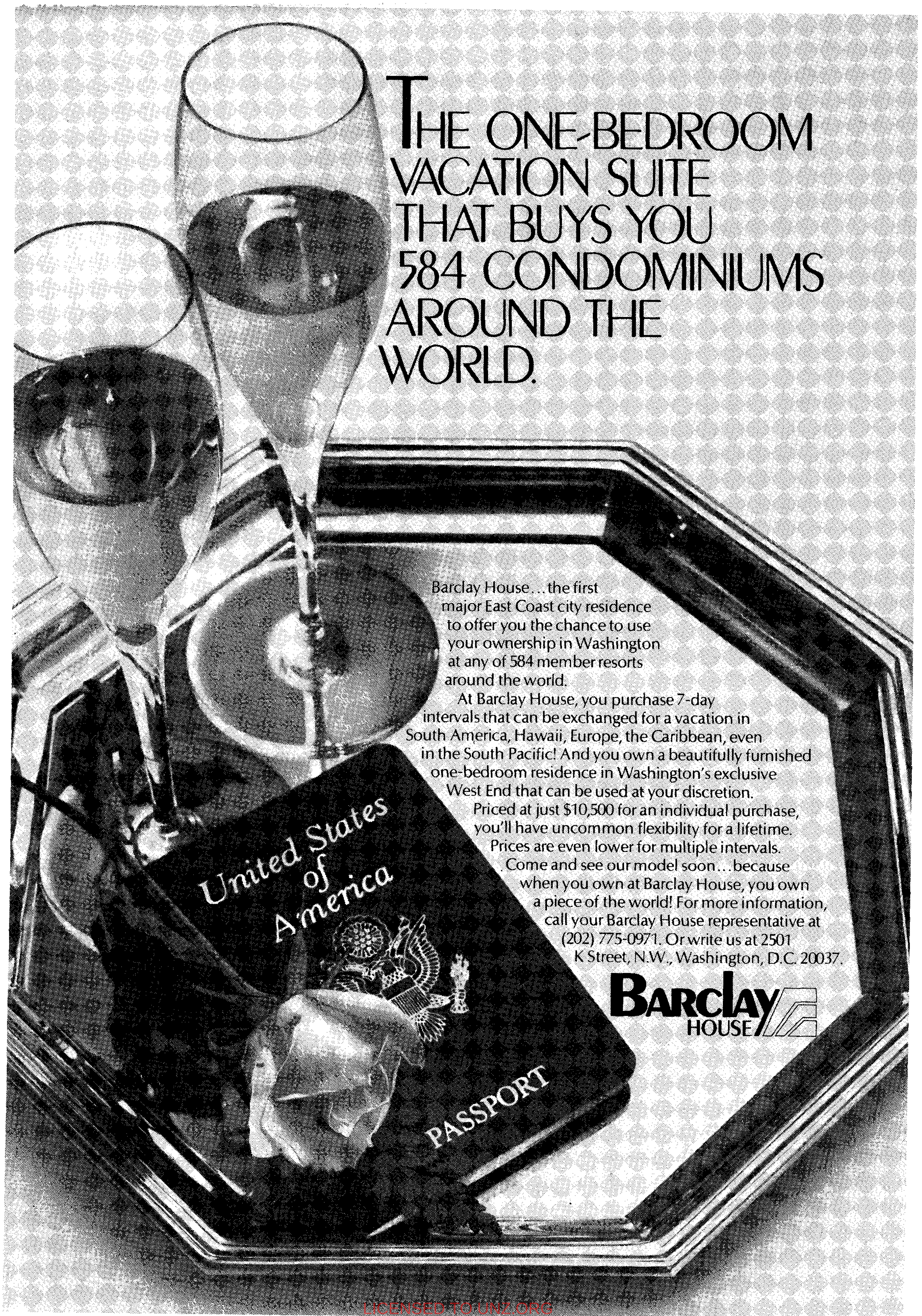
Your hotel in Philadelphia THE **Warwick** HOTEL

17th at Locust, Philadelphia, PA
215-735-6000/800-223-1900

ranked on the W.T.A. compute which lists the top two hundred ar sixty-one women players. At the san time, in her bailiwick she is hardly unknown. She has been ranked in tl top ten in the juniors for seven year and this year she had won the nation junior grass-court and indoor chan pionships. This autumn, she enter Princeton, where she plans to major political science. She may find time f some open tournaments, but her fir priority is to play on the Princetc women's team. We may never hear Andrea Leand again (I have an id we will, though), but that afternoc the spectators left the Grandstar Court glowing with pleasure ov what they had witnessed—in the san way that children react after readir "Cinderella" and grownups aft watching "42nd Street."

IT is not until midway through tl second week, when the quarte final-round matches merge into tl semifinals, that a major championsh starts to take shape. At Flushir Meadow, in the top half of the dra in the men's singles, John McEnro not exerting himself, playing no bett than he had to, moved past Rames Krishnan, of India, in the quarte and, in the semis, came up again Gerulaitis, who had eliminated Mar son in four sets. In the lower hal those ancient adversaries Connors ar Borg were set to meet for the twent third time. Connors had had one scar in the third round, he had been push to five sets, and to a tie breaker in tl fifth, by Andrés Gómez, an Ecuado ian whom Harry Hopman, the o Australian wizard, had helped brin along. Borg had been able to coa until the quarter-finals, where Rosc Tanner, who almost always gives hi a good battle, carried him to four set three of them settled by tie breakers. was difficult to assess Borg's forn Since his loss to McEnroe in tl Wimbledon final in early July, he ha played only one tournament—in Stut gart—and had won it. He seemed bit lethargic, but then he is never his best at Flushing Meadow, for l cannot slide to the ball as he ca on clay or grass, and must lift his fe at each step from the adhesive Decc Turf II, like a man trudging on fres tar.

In the women's singles, the lineu for the semis was Evert Lloyd v Navratilova and Austin vs. Barbar Potter, of Woodbury, Connecticut. slender left-hander who is the daugh



THE ONE-BEDROOM VACATION SUITE THAT BUYS YOU 584 CONDOMINIUMS AROUND THE WORLD.

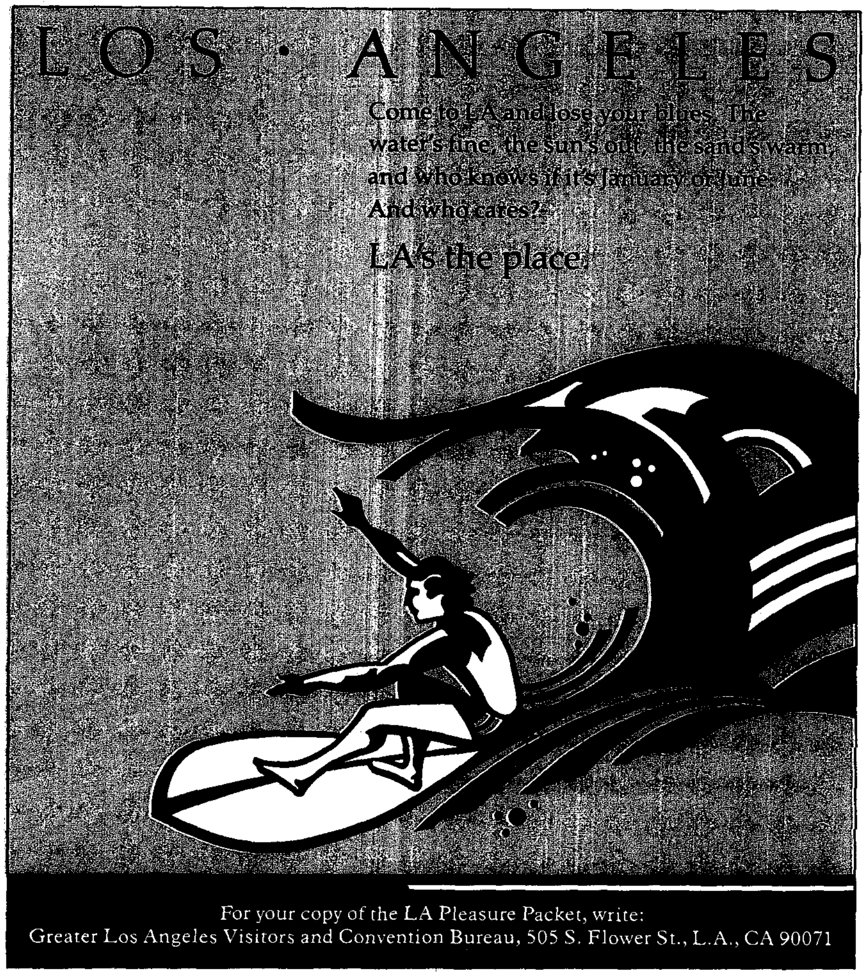
Barclay House… the first major East Coast city residence to offer you the chance to use your ownership in Washington at any of 584 member resorts around the world.

At Barclay House, you purchase 7-day intervals that can be exchanged for a vacation in South America, Hawaii, Europe, the Caribbean, even in the South Pacific! And you own a beautifully furnished one-bedroom residence in Washington's exclusive West End that can be used at your discretion.

Priced at just $10,500 for an individual purchase, you'll have uncommon flexibility for a lifetime. Prices are even lower for multiple intervals.

Come and see our model soon… because when you own at Barclay House, you own a piece of the world! For more information, call your Barclay House representative at (202) 775-0971. Or write us at 2501 K Street, N.W., Washington, D.C. 20037.

Barclay HOUSE


LOS · ANGELES

Come to LA and lose your blues. The water's fine, the sun's out, the sand's warm, and who knows if it's January or June. And who cares?

LA's the place.

For your copy of the LA Pleasure Packet, write:
Greater Los Angeles Visitors and Convention Bureau, 505 S. Flower St., L.A., CA 90071

Gahan Wilson WEBER Stevenson Ziegler W Miller Dana Fradon Modell M Stevens

Very merry greetings.

Make a memorable impression with 13 very entertaining Christmas cards illustrated by 13 very familiar cartoonists. The exclusive 1981 Pen & Ink Christmas Card Collection. All original artwork created especially for this year's collection. Full color printing of uncompromised quality. Limited quantity available, so order today...and give a smile this Christmas.

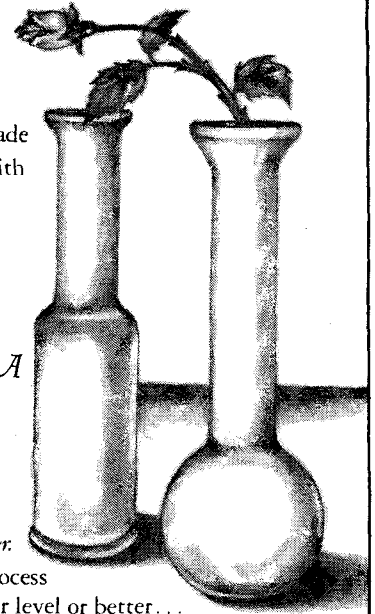
13 different cards, 14 envelopes per box, **$20.00**. Please add $1.50 per box for postage and handling. Texas residents add 5% sales tax. Please allow 4 weeks for delivery.

Pen&Ink,INC.
P.O. Box 308, Spring, Texas 77373

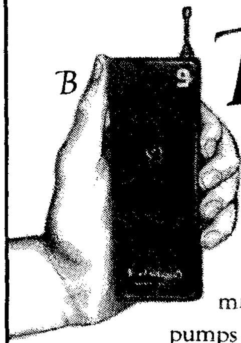
Please send me ________ boxes of the 1981 Pen & Ink Christmas Card Collection.
NAME ________
ADDRESS ________
CITY ________ STATE ________ ZIP ________
☐ VISA ☐ Master Card ☐ American Express ☐ Money Order ☐ Check
Card # ________
(Please print all numbers precisely.)
Expires ________ Signature ________
© 1981, Pen & Ink, Inc.
Mail to: Pen&Ink, INC. P.O. Box 308, Spring, Texas 77373

ter of a professional artist, Pott graduated from the Taft School 1980 and set aside her plans to go to college in favor of seeing how w she could do in tennis if she gave it h primary attention. She reached t semis by beating Leand in the four round and Barbara Gerken, one that endless stream of young Califo nians, in the quarters. She was match for Austin. Assiduousness c carry you only so far, and Potter lac both basic power and agility. T scores were 6–1, 6–3. The oth women's semifinal was something el again—perhaps the most dramat match of the championships. (M second choice would be the doubl semifinal in which those two stalwa genial Australians John Newcomb who is now thirty-seven, and Fr Stolle, now forty-three, pushed McE roe and Peter Fleming to a tie break in the fifth set before going down 6– 6–2, 5–7, 6–7, 7–6.) Over the pa eight years, Evert Lloyd and Navr tilova—Chris and Martina—h played no fewer than forty-o matches, with Chris in front, twent eight victories to thirteen. Their be match may have been the final, grass, in the Eastbourne tournamen in England, in 1979, shortly befo Wimbledon. The scores in that o were 7–5, 5–7, 13–11, for Chris, a a high percentage of the exchang were thrilling: both women, in t form, were hitting winners off wi ners. When they later met in t Wimbledon final, it was Martina w prevailed. After that triumph—h second straight at Wimbledon—t level of her tennis declined, and s had since endured two long, painf years during which she had seldo played up to her ability. At Flushin Meadow, Chris was a heavy favorit In her only meeting with Martina th year, at a tournament on Amelia I land, in Florida, she had outclasse her 6–0, 6–0. Moreover, this ye Chris had dropped only two match —one in late spring, to Mandlikova i the French Open, and the other in la August, to Austin in the Canadia Open. In her quarter-final match Flushing Meadow against Man likova, which we had all been loo ing forward to, Chris was totally i charge, and won 6–1, 6–3. They m on a day when a gusty wind w swirling around the Stadium Cour and this bothered Mandlikova, wh has long sweeping strokes and hits th ball rather high, much more than did her opponent. Over the years, w

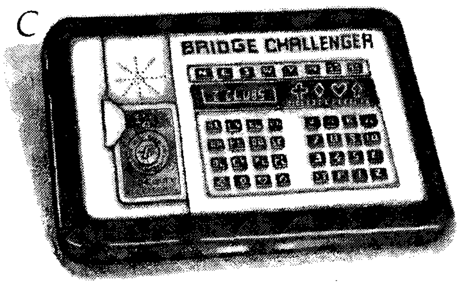
What other store has a computerized bridge challenger that talks for $370 and a silver-plated drip stop for $10? No other store.



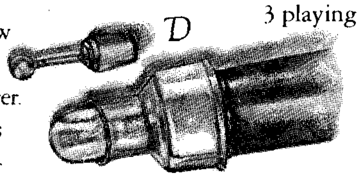
A Frosted Bud Vases. Budding beauties with unusual grace. Hand-made frosted crystal imported from Europe. Imagine how they'd look with a single rose. 7¼" high. 12.50 each, 2nd Floor.



B Computer Car Starter. When the thermometer plunges, start your engine... by remote control! Just push a button on this pocket-sized transistor from up to 500 ft. away. In 6 to 12 mins., it turns on ignition, pumps accelerator and automatically shuts off ignition when engine is warm. Includes instructions and all components for easy installation. 330.00, Main Floor



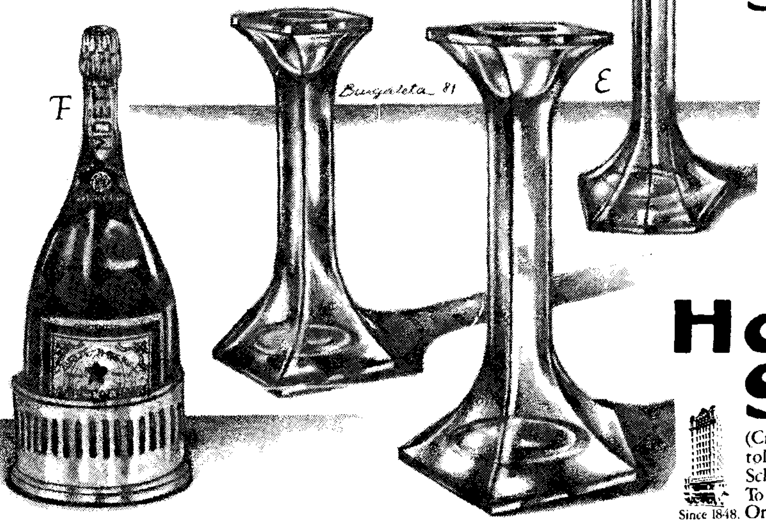
C Computerized Talking Bridge Challenger. An easy winner, housed in a micro-process computer that plays 1, 2 or 3 hands on your level or better... and it talks! It digests all key information, announces bids and plays through every phase of the game. Solid hardwood housing. 13⅛"x8½"x1⅛". Includes 3 playing boards, 2 decks of cards and carrying case. 370.00, Main Floor

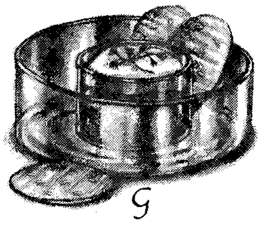


D Silver-Plated Drip Stop. How dry it is, our dripless wine pourer. Double lip ensures non-spilling by re-channeling extra drop back into bottle. Eliminates the need to save corks! 9.50, 2nd Floor

E Prized Candlesticks. Paragons of classic perfection in hand-made crystal imported from Riedel in Austria. Starring in both period and contemporary settings. 10" high 100.00; 8" high 80.00; 6" high 50.00, 2nd Floor.

F Silver-Plated Bottle Coaster. A toast to the good life and to elegant dining. With wood insert, it accommodates up to a magnum-sized bottle. 20.00, 2nd Floor





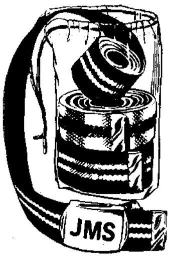
G Chip 'n Dip. Hand-blown, crystal-clear versatility. Use as traditional chip 'n dip or remove inner bowl and use for salads, fruit and more. 11" diameter. 40.00, 2nd Floor.

Hammacher Schlemmer

(Credit card customers only) For fastest service when ordering, call toll free 24 hours, 800-228-2028, ext. 143. Or write: Hammacher Schlemmer, Dept. 102019, 145 E. 57th Street, N.Y., N.Y. 10022. To receive our newest Gift Catalogue, call: (212) 421-9000. Or write to above. Store hours: Mon.-Sat. 10 a.m. to 6 p.m.

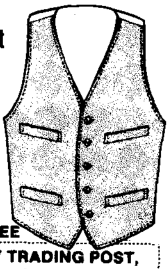
Since 1848.

Alexander Beegle's
OF VIRGINIA
Back Bay Trading Post
WILLIAMSBURG VIRGINIA BEACH NORFOLK



6 Different Looks
3 Reversible Belts
in a neat **DITTY BAG**
Outstanding gift. One size fits all to 42. "His-or Hers."
Three elastic club-striped belts in navy/kelly, brown/tan, maroon/navy; reversing to solid navy, brown, maroon. Solid brass buckle.
PLAIN 12⁵⁰ with 3-INITIAL ENGRAVED BUCKLE $15

100% New Zealand Lambsuede Classic Vest with Leather Buttons



He'll love the dapper look. **$60**
Superbly made by English Sportswear, with 4 pockets, rayon back with adjustable belt. Tan or brown. Even sizes in regular and long, 36 to 46.

MONEY BACK GUARANTEE

Alexander Beegle's **BACK BAY TRADING POST,**
P. O. Box 349, Dept. NB, Virginia Beach, VA 23458
☐ Belts with plain buckle, $12.50 No C.O.D.'s
☐ with engraved buckle, $15.00 Initials ___
☐ Vest, $60.00 Color ____ Size ____ ☐ Reg. ☐ Long
Add $1.50 postage for Belts. Add $2.50 postage for Vest. Orders shipped in Va. add 4% tax.
☐ Check ☐ M.O. ☐ MC ☐ VISA ☐ Amer. Expr.
Card No. ________ Expires ____
Name ________
Street ________
City ________ State ____ Zip ____

FOR FASTEST SERVICE—ORDER BY
PHONE TOLL-FREE 1-800-227-2400 Ext. 964
in California call 1-804/425-5959

SPARKLING CLEAN JEWELRY... ELECTRO-SONICALLY.

Ask any jeweler what's the best way to protect your fine jewelry investment and his answer will be ELECTRO-SONICS. In just minutes the PRINCESS ELECTRO-SONIC HOME JEWELRY CLEANER and cleansing solution restores the original brilliance to all jewels and precious metals – gold, silver, diamonds, pearls, etc. Powerful sonic pulsations gently loosen dirt and tarnish, even in those difficult-to-reach places like intricate chains.

It's fast. It's easy. It's effective.

Only $25.00. Fully guaranteed for 1 year. UL approved, low energy usage. Money refunded if not fully satisfied.

Mail to: **HCM, 270 So. LaCienega Blvd., Suite 305**
Beverly Hills, CA 90211
Please send me a PRINCESS JEWELRY CLEANER.
Name ________
Address ________
City ________
State ________ Zip ________
☐ I enclose a check/money order for $27.50. (Includes $2.50 postage/handling.)
Please charge my
☐ Visa ☐ MasterCard ☐ American Express
Charge # ________ Expir. Date ________
Signature ________
Allow 2 to 3 weeks for delivery. N

have come to appreciate that Chris, who is now all of twenty-six, is among the most gracious people in sports. Her observations about Mandlikova in her post-match interview are a case in point: "At her best, Hana is a great player, but she can't sustain it yet. The day she can, all the other players will go off the tour." Chris is one of the few modern stars who carry you back across the decades to that happier time when so many of us were attracted to sports because the people involved in them made the world seem a finer, fairer, and more enjoyable place. They endowed sports with an elevating spirit that we needed to know existed, and even with a touch of poetry.

Early in her match with Martina, it was evident that Chris would be having her troubles. Where she had been flying over the court in her previous matches and hitting her shots crisply, she was now slow in getting to the ball and was then merely wafting it—all too dependable signs of tightness. Over the last few years, there have been days, and sometimes stretches, when she has been the victim of nervousness in important matches. Unable to relax and hit out, she has played one tentative stroke after another. One reason I mention this is that when we first saw Chris in our national championships ten summers ago, when she was sixteen, her coolness under pressure was indecent. In the match that made her famous—her victory over Mary Ann Eisel, a very good player, in the second round—she had lost the first set and was down 6–5 in games and 40–love on Eisel's serve in the second set, facing triple match point. In this hard corner, she calmly whipped a backhand winner down the line off a fast first serve, then banged a forehand crosscourt off a second serve for another placement, got to deuce on a double fault, and, at length, pulled out the game after weathering three more match points. She went on to win the set 7–6, and then took the deciding set, 6–1. She followed this by defeating Françoise Durr and Lesley Hunt, and wasn't stopped until she came up against Billie Jean King in the semifinals. It is much easier to pull off heroics of this kind when one is sixteen, and hardly vulnerable to introspection and the other frailties that so soon beset youthful prodigies. (Bobby Jones, though few people were aware of it, sometimes lost as much as eighteen pounds under the tension of a week of tournament play.) Anyhow, this year Chris dropped the first set to

Cook & entertain with new pride and confidence!

Combine a delightful Cloister vacation with instruction by outstanding culinary experts. Gain "insider" know-how in cooking and home entertaining.
Instructing will be renowned teaching chef Nathalie Dupree and the entire food staff of the 5-Star, 5-Diamond Cloister Hotel.
Surrounded by lush grounds on subtropical Sea Island off the coast of Georgia, The Cloister provides championship sports facilities, a handsome beach club and five miles of unspoiled private beach. Hearths are ablaze with good cheer. Tea and steaming grog are served every afternoon.
Two sessions, Jan. 24-30 and Jan. 31-Feb. 6. Fee $175 plus special Cloister rates starting at $65 person per day double, $90 single. Rates include accommodations, all meals, service, parties and remembrance.
The Cloister, Sea Island, Ga. 31561.
Toll-free 800-841-3223, Georgia 800-342-6874.
Sea Island

Our previous tours to Egypt were enormously popular and successful; and we again invite discerning travelers to see the stupendous antiquities with us in the grand tradition—on an unhurried progress along 600 miles of ever-changing river scenery to visit sites, temples and tombs when the crowds are not there:

The Nile is Egypt®

MARCH 9 TO 26, 1982 and DECEMBER 7 TO 24, 1982

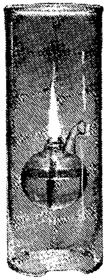
Ten days are spent aboard our privately chartered, comfortable 38-passenger yacht, cruising up the Nile from Minia to Aswan; with an air excursion to Abu Simbel and five days in and around Cairo; under the leadership of an accomplished Egyptologist and our experienced Cruise Director.

The cruises can be combined with our fine **The Road to Morocco** tour on March 26 to April 3, and December 24 to January 1, 1983.

Detailed brochures available from:

HANNS EBENSTEN TRAVEL, INC
705 WASHINGTON STREET, NEW YORK, NY 10014
TELEPHONE (212) 691 7429

Elegant Illumination.



A graceful, handblown glass lamp—odorless & cleanburning—10 to 30 hrs.—when filled with a quality lamp oil. Four sizes: 6"—$27.50 / 9"—32.50 / 12"—36.50 / 15"—46.50.—Design Patent: Wolfard Glassblowing Co.

Mail Check or Money Order to:
PERFORMER'S OUTLET (a gift shop)
222 East 85th St. NYC, NY 10028
Add $4.00 Shipping; $2.00 each additional lamp. (NY Residents add 8% sales tax)
Mastercharge, Visa, & American Express
ORDERS: (212) 249-8435 or 249-3088

IWC
22
INGENIEUR
SL
QUARTZ

The Ingenieur SL from IWC:
Now that it can't be too big or too small for anyone's taste, at worst it could be too accurate.

Along with large and small sizes the Ingenieur SL is now available in two medium calibers. So it might, at worst, be too anti-magnetic for your taste. (Up to 500 Oersted/ 40000 ammeters.) Or you might find it too shockproof with its elastically suspended movement. Or too watertight. (Down to 120 meters under water, or 12 atmospheres gauge pressure.) Or the sapphire crystal may be too scratchproof. (Hardness coefficient 9.)

But if you don't find the Ingenieur SL too anti-magnetic or too shockproof or too watertight or too scratchproof, in short not too accurate at all, then you'll hardly feel that the price of $ 1600 and up is too high.

IWC

International Watch Co Ltd, Schaffhausen. Switzerland
Since 1868

We will gladly send you more about us and our watches.
Schaffhausen Watch Corporation, 580 Fifth Avenue, New York, N.Y. 10036, Phone (212) 921 1540.
Available at Neiman-Marcus

Alexander Beegle's
OF VIRGINIA
Back Bay Trading Post
WILLIAMSBURG VIRGINIA BEACH NORFOLK
is offering Gifts by
Polo Ralph Lauren

Hand-Made Saddle Leather
KEY FOB
$7 Polo logo. Black, brown, natural. Brass key ring. Gift boxed.

Polo/Ralph Lauren
CARRY-ALL
Sturdily constructed of washable heavy 18-oz. cotton duck. Large inside zipper pocket. Red with navy trim, khaki with red trim, purple with khaki trim.
SMALL $35 5" x 15" x 12½"
LARGE $45 8" x 17" x 16"

MONEY BACK GUARANTEE No C.O.D.'s

Alexander Beegle's BACK BAY TRADING POST,
P. O. Box 349, Dept. NB, Virginia Beach, VA 23458
☐ Key Fob, $7 Color ______
☐ Carry-All, Colors ______ ☐ Sm. $35 ☐ Lg. $45
Add $1.50 per item, postage. Orders shipped to Va. add 4% tax.
☐ Check ☐ M.O. ☐ MC ☐ VISA ☐ Amer. Expr.
Card No. ______ Expires ______
Name ______
Street ______
City ______ State ______ Zip ______

FOR FASTEST SERVICE—ORDER BY
PHONE TOLL-FREE 1-800-227-2400 Ext. 965
in California call 1-804/425-5959

Morris and Bolcom sing the songs of Rodgers and Hart...
with special guest appearance by Lucy Simon

WILLIAM BOLCOM & JOAN MORRIS
THE RODGERS AND HART ALBUM

RED SEAL
RCA
ARL1-4123
JUST TAKE A LISTEN DOWN MEMORY LANE!
"The Lady Is a Tramp," "Why Can't I?," "Ten Cents a Dance," "Bewitched," "Take Him," "Where or When?" and many more.
RCA RED SEAL $9.98 Postpaid
☐ LP or CASSETTE ☐
SUPERFAST MAIL-ORDER ANYWHERE IN USA!
Mail Orders To: King Karol Records
Box 629, Times Sq. Sta., N.Y.C. 10108
★ AMERICA'S MOST COMPLETELY STOCKED RECORD STORES ★
126 WEST 42 ST. (OPEN SUNDAYS)
1521 Third Ave. Off 86th Street
1500 Broadway at 43rd Street
7 West 48th Street
KING KAROL

Martina 7–5, losing eight of the last ten points. Helped by some good fortune along the way, she pulled out the second set, 6–4, although Martina was playing much the better tennis—hitting the ball more in the center of the racquet, serving with greater force and penetration, making fewer errors off the ground, and dominating the forecourt. In the third set, though I cannot recall ever before seeing Chris play so many wild shots, she was in an excellent position to win the set and the match. Leading 4–2, with Martina serving and the score 30–all, Chris made her most costly error of the day. As she was positioned at the right side of the net, controlling the rally and with the whole left side of the court open, she attempted to pat a pinpoint volley close to the right sideline and pushed it into the alley. Martina held service, and, encouraged by this, broke Chris at love in the next game, cutting loose with four explosive shots—a forehand return of serve, a backhand down the line, a forehand down the line, and an angled half volley, all of which went for clean placements. In the ninth game, Martina fought off three break points and then outsteadied Chris to win the tenth game and, with it, the match, 7–5, 4–6, 6–4. The curious thing is that Martina was so clearly the superior player that day that one might have expected the scores to be more like 6–3, 6–3. Chris made it a match by sheer pertinacity, in much the way we had seen Borg stay alive in several matches, and sometimes even win them, when he was way off his game.

This was the first time in nine attempts that Martina had reached the final of our championship, and most of the gallery was rooting for her to continue winning against Tracy Austin. Martina unquestionably has the equipment. With her rangy build, her speed afoot, her reflexes, and her crushing power, she is assuredly one of the most remarkable women athletes of our day. Three out of four times when she loses a match, it is because she beats herself: she has an extremely emotional temperament, and when she runs into a bad patch errors too often breed other errors and leave her with her confidence in tatters. Against Tracy, she began where she had left off against Chris, overwhelming her with her big serve and knocking off volley winners all over the court. The set was over in no time—6–1. However, Austin, for all of her gingham manner, is a doughty customer, with exceptional

There are no strangers here at Christmas.
Just friends who haven't met each other yet.
And maybe that's why so many people spend the holidays at The Hanover Inn. We open our kitchen yearly for cookie- baking. And we open our hearts to all the other Yuletide traditions. So bring your family. Or come alone, and become part of ours. You'll find it's a lot like going home for Christmas.
When you've seen the rest, see the difference.
For reservations and further information call 603/643-4300 or write
The Hanover Inn
Box NY, Hanover, New Hampshire 03755

CASHMERE AT ITS BEST
We've the finest in Scottish Cashmere—sweaters for men and women, stoles, mufflers, throws, plus pure cashmere blankets from England.
Come in or write for booklet
GRANDE MAISON DE BLANC
68 East 56 Street, New York, N.Y. 10022
and Bryn Mawr, Pa. 19010

COLLECTORS FOLIO
ANCIENT HOLY LAND
Museum quality antiquities: pottery, glass, weapons, statuary, etc., from 4000 B.C.-9th Century A.D. Over 65 plates (21 pages) ....$5 postpaid.
W. KUHNE JACOBS ANTIQUITIES
Y • 50 W. 76th St. • N.Y. 10023

ST. THOMAS, U.S. VIRGIN ISLANDS
POINT PLEASANT
... A unique and natural resort.
Unspoiled, yet luxurious, featuring breathtaking views of truly virgin islands. Complimentary use of autos and sailboats.
For Information call Toll Free (800) 645-5306
NY State (212) 895 5116 Collect.

Your hand should look as contemporary as the rest of you.

You can't really put your best foot forward if your hand is behind the times. Which is why we've created our stylish new line of TRZ ballpoints and pencils.

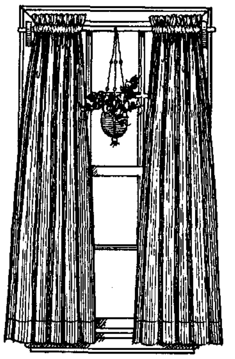
TRZ™ pens have fashionably sleek lines and come in the year's most chic colors and materials. Yet they go for the most unfashionably low prices ($5–$15).

This not only makes them a perfect gift. It proves that you don't have to be well-heeled to keep your hand well-dressed.

SHEAFFER®

SHEAFFER EATON TEXTRON
Sheaffer Eaton Division of Textron Inc.

COUNTRY CURTAINS®
Tailored Corduroy



Country Curtains are a tradition . . . years of old-fashioned quality and conscientious service from Nantucket to Nob Hill. CORDUROY . . . warm and wonderful . . . classic tailored tightly woven pinwale corduroy curtain in colonial blue, bright red, natural or deep brown. A great energy saver! 84" wide per pair with a generous 1½" heading. 45" or 54" long, $30 pr; 63" or 72" long, $37 pr; 81" or 90" long, $45 pr. Valance, 13" x 86", $13 each. Matching bedspreads. Please specify color.

COUNTRY CURTAINS
At The Red Lion Inn
Dept. N10A Stockbridge, Mass. 01262

Check, money order, Mastercard, Visa. Mass. res. add 5% sales tax. Postage and handling: under $25 add $1.75, over $25 add $2.75. Phone: 413-298-5565 or 413-298-3921. Satisfaction guaranteed.

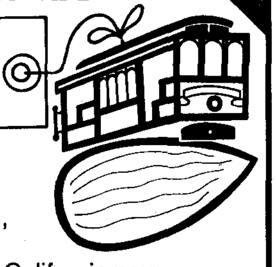
☐ PLEASE SEND FREE CATALOG
☐ My order totaling $_____ is enclosed.

Name
Address
City
State Zip

THE BEST TO YOU FROM CALIFORNIA

ONLY $14.50

Crunchy Cable Car Almonds



Freshest, finest, shelled, whole natural almonds from California now available for nibbling, cooking or gifting. Delectable! 4½ pounds delivered to your door...at our lowest price ever. Satisfaction guaranteed.

CABLE CAR ALMOND COMPANY
P.O. Box 10181, 1601 Skyway Drive
Bakersfield, CA 93389

☐ Enclosed you will find my check for $14.50 for 4½ lbs. of your finest shelled almonds.
☐ Can't order now, but tell me more.

Name
Address
City/State/Zip

self-possession. She is a baseline player fundamentally, and in the second set she began to get more depth and pace on her ground strokes, with the result that most of Martina's forays into the forecourt came on her own service. In the ninth game, Martina held two game points on Tracy's service, but she blew this opportunity, and before you knew it we were into a tie breaker, which Tracy won, seven points to four. The third set followed much the same pattern. Scurrying along the baseline and hitting the ball hard and deep, Tracy kept Martina pinned down in the backcourt much of the time. She also served well. Marty Riessen, her new coach, has clearly helped her in this respect, for she got in seventy-five per cent of her first serves. Play in the third set was very even. In the fourth game, Martina wasted two break points, but in the twelfth game she made a courageous stand and fought off three match points. Eventually, we ended up with another tie breaker. After Martina had lost the first point by overanxiously banging the easiest of volleys into the net, Tracy took over, sliding some terrific forehand passing shots down the line in the process of winning the tie breaker, seven points to one, and the match, 1–6, 7–6, 7–6. I would have enjoyed her press conference more if she hadn't spent so much time licking an ice-cream cone, but she made one very good comment. She felt that this victory in the championships meant more to her than her first victory at sixteen, she said, because "I was too young to know how important it was."

THE final of the men's singles brought together Borg and McEnroe—their fourteenth meeting since they first faced each other, indoors, in Stockholm, in 1978. (Borg had won seven times and McEnroe six.) They have played one match that will be talked about as long as the game of tennis exists—the Wimbledon final in 1980, which Borg managed to pull out, 1–6, 7–5, 6–3, 6–7, 8–6, after losing an incredible tie breaker in the fourth set eighteen points to sixteen. The standard of their tennis was not quite as riveting in the final of last year's United States Championships (McEnroe, 7–6, 6–1, 6–7, 5–7, 6–4) or in the final of this year's Wimbledon (McEnroe, 4–6, 7–6, 7–6, 6–4), but both men were near the top of their game in two indoor matches at Madison Square Garden—in the semifinals in the 1979 Masters (Borg, 6–7,

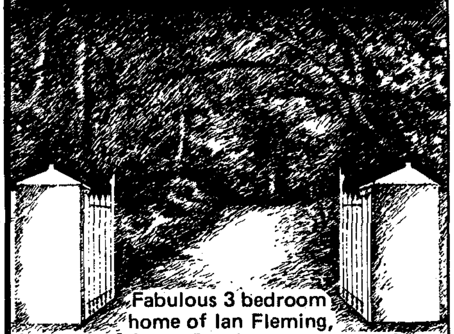
The intimate hotel on Chicago's Gold Coast.

Passing through the doors guarded by this crest, demanding executives experience a subtle change. Yes, it is a different Chicago you experience here. The Ambassador West.

THE AMBASSADOR WEST
1300 North State Parkway
Chicago, IL 60610
Telephone (312) 787-7900
A Management Group Hotel

CALL TOLL FREE 800-621-8090 (except Illinois)
OR YOUR LOCAL LOEWS RESERVATION SERVICE

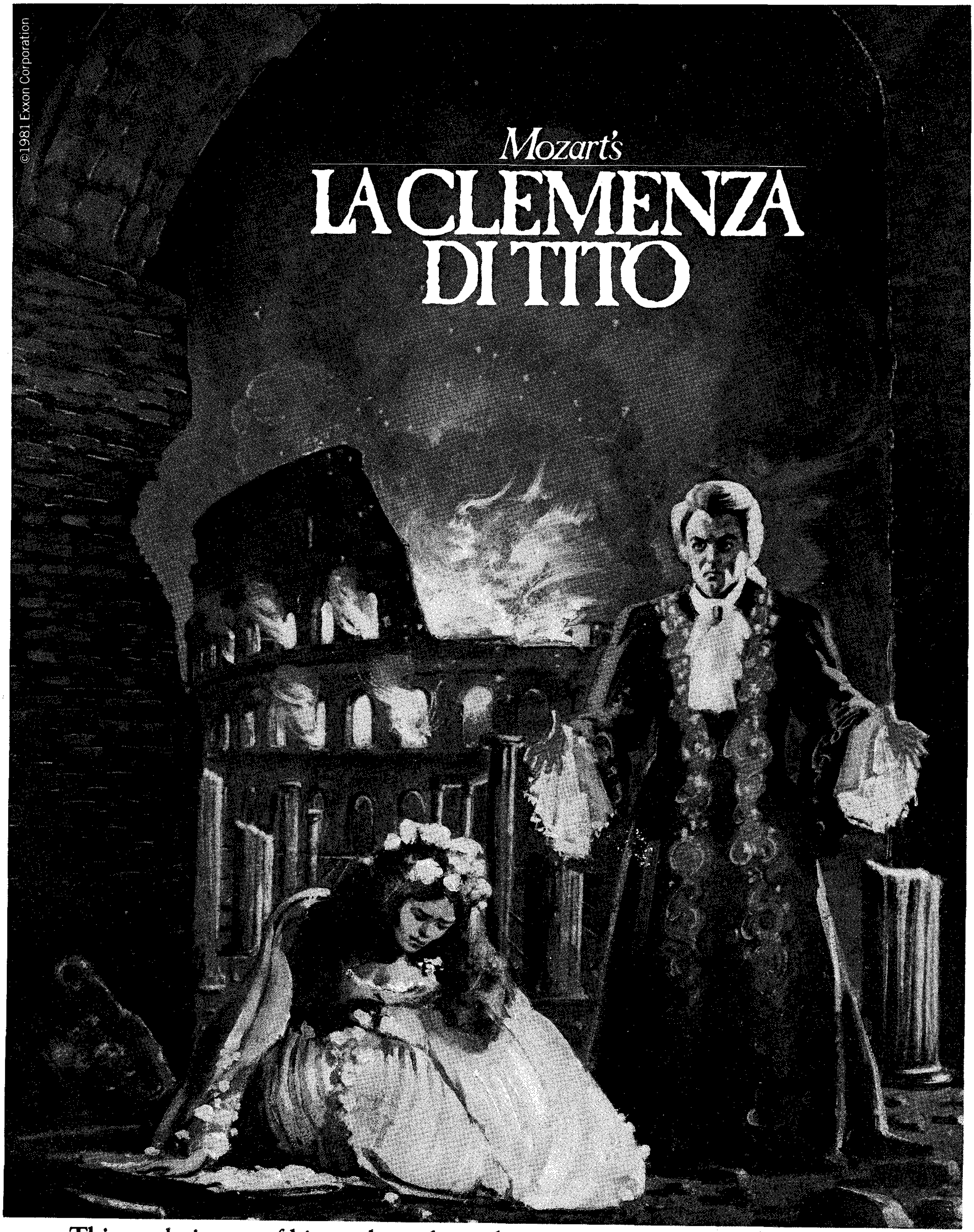
JAMES BOND'S "GOLDENEYE"



Fabulous 3 bedroom home of Ian Fleming, creator of James Bond. Private beach, fully staffed with cook, housemaids, and gardener in Oracabessa, St. Mary, Jamaica, W.I. For information: 212-758-6392 Mon.-Fri. 10-5

TEA
First time offered in the U.S.
100% PURE CEYLON TEAS & SPICES
Send for FREE descriptive brochure. Includes suggestions for brewing, glossary of tea terms, new sampler offering, and attractive tea filled canisters for gift giving
Send name and address to: Embassy House, Dept. E, PO Box 525 Watertown, Conn. 06795

IN SAN FRANCISCO
Majestic room. Brilliant kitchen. Celebrated cellar.
FRENCH · ROOM
FOUR SEASONS CLIFT · GEARY AT TAYLOR
415 · 775-4700



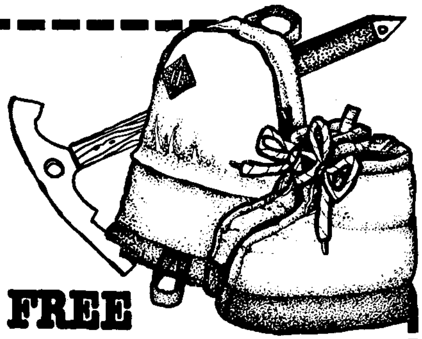
This week, in one of his rarely performed operas, Mozart will burn down Rome

Jealousy, conspiracy and the fury of a woman scorned fuel Mozart's opera of imperial intrigue and rebellion. Filmed among the ruins of ancient Rome and directed by Jean-Pierre Ponnelle, "La Clemenza Di Tito" features Carol Neblett, Tatiana Troyanos and Eric Tappy. James Levine conducts the Vienna Philharmonic. Don't miss this very rare evening of very rare Mozart.

Great Performances

EXXON

Monday, October 19 at 8:00 PM on PBS



FREE COLOR CATALOG

Let us mail you REI Co-op's new fall catalog. It offers you the widest selection of clothing and equipment for your outdoor adventures.

NAME ____________
ADDRESS ____________
CITY ____________
STATE ________ ZIP ________
81 NY 10

REI co-op

"We walk our talk."

Seattle ● Portland ● Berkeley
Los Angeles ● Anchorage ● Minneapolis
P.O. Box C-88125, Seattle, WA 98188

Solid Teak Mallard Bookends

$15 a Pair. 7" high.
Visa/MC/AE cards accepted. Free Catalog.

KING'S COURT
New Orleans' Oldest Trading House Since 1850
P.O. BOX 61130, Dept. NY, NEW ORLEANS, LA 70161
(504) 891-0156

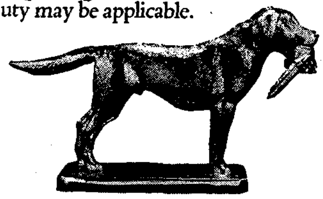
The Aschaffenburgs' home has seventy-five bedrooms and a great kitchen.

The Pontchartrain Hotel
2031 St. Charles Avenue
New Orleans, LA 70140
(504) 524-0581

Albert Aschaffenburg, President

Toll free number 1-800-323-7500
Member: Preferred Hotels Association

6-3, 7-6) and in a round-robin preliminary in the 1980 Masters (Borg, 6-4, 6-7, 7-6). All of us who crowded into the Stadium Court for the final were hoping that we would again see them at their best or close to it. We felt there was a good chance of this. Borg's tennis in his semifinal against Connors was the finest he had ever summoned on the DecoTurf II at Flushing Meadow, and in winning in straight sets he served more explosively, when he needed to, than he had at any time since Wimbledon in 1976, when he first unveiled the new service motion that made him a champion on a surface other than clay. In the many long baseline rallies that highlighted their semifinal, Borg hit his ground strokes with a velocity that matched Connors', and his forehand, in particular, looked surer than it had in years. One remembered, though, that Connors, who is now twenty-nine—four years older than Borg—doesn't swat the ball with the chilling speed he once had, and that possibly the reason Borg had been so solid was that Connors was supplying the ideal pace for him. By the way, this was Borg's tenth attempt to win our championship. There was little question that McEnroe—he is now twenty-two—would be up for the final: he was eager to become the first man since William T. (Big Bill) Tilden, Jr., to win three straight United States singles titles. Tilden actually captured six in a row, between 1920 and 1925, winning five of the finals from William M. (Little Bill) Johnston and the other from Wallace Johnson, a chop-stroke artist, whom Allison Danzig once described as having the unkindest cut of all. McEnroe's semifinal against Gerulaitis had been a droning, errorful match that McEnroe at length won, 5-7, 6-3, 6-2, 4-6, 6-3. The weather had been hot and sticky, and a gusty west wind had made it difficult for the players to control their toss when serving. There had been a few arresting sideshows. McEnroe, that nonpareil of petulance, had several times trotted out his newest way of expressing disgust with himself when he misses a shot he feels he should have made: after the point, he slaps the ball into the bottom of the net. In the fourth game of the fifth set, he had treated us to a bravura outburst of anger after the umpire called a let because a ball had rolled onto the court near the end of the point (which McEnroe won) and might conceivably have distracted Gerulaitis. As he was



MOTOR CAR HOOD ORNAMENTS

For the motoring enthusiast wishing to personalize his or her car. Superbly handcrafted in durable bronze and plated with the highest quality chromium, by the manufacturer of the famous Rolls Royce Silver Lady. Almost every breed of dog available. Also race horses, show jumpers, The American Eagle and other birds, cats, fish, sporting figures (golfers, tennis players, skiers etc.). Equally suitable for club trophy presentations. List of complete range available upon request. Sizes vary, but Labrador is 4" × 5½", Horse with Jockey 3½" × 4", price $185+$10 postage and packing. Allow 6-8 weeks delivery. Duty may be applicable.

The Cotswold Villager
The High Street
Burford, Oxfordshire OX8 4QD
England

If you can't be a house guest in Bucks County, be ours.

The 1740 House is a country inn—worthy of special note because of the stout determination of the hosts to give visitors a place to stay that is quiet, charming and memorable.

Twenty-four air-conditioned bedrooms, each with bath and terrace, on the Delaware River. In summer when it is warm there is swimming, fishing and boating. And in winter, quite the other way, ice skating, a bit of skiing, a quiet winter walk along the old canal towpath . . . and proprietors who know a thing or two about making you welcome.

We'll be glad to send you our brochure and driving directions.

17 40 HOUSE

LUMBERVILLE, PA. 18933 BUCKS COUNTY
Tel.: 215-297-5661

GIVE AN ESCHER

Authentic Escher Print Dutch Wax Batik pillow, (16" x 16") $20. blue or brown. Other Escher items: Tie, $12.50; Shoulder purse, $21; Glass case, $10. Prices ppd. Catalog $1. Visa, MC, Am. Ex. Me. res. 5%.

WATER WITCH
Dept. NY5, Main St. Castine, ME 04421 • (207) 326-4884

Cruise beautiful French canals on hotelboat! Superb French cuisine. Relax on sundeck or cycle alongside while floating through Burgundy. Visit picturesque villages and chateaus. Individuals or charter group (maximum-12). Paris pickup. HORIZON, 215 N. 75th, Belleville, IL 62223, 618-397-7524

Japan, now only $3.75

It's the new low price. $3.75 for a 3-minute call to Japan when you dial the call yourself any time on Sunday.

If you don't have International Dialing in your area, you still get the same low rate as long as it's a simple Station phone call. (Person-to-person, credit card and collect calls, for example, cost more because they require special operator assistance.) Just tell the local Operator the country, city, and telephone number you want.

Here's how to dial Tokyo:

INTERNATIONAL ACCESS CODE		COUNTRY CODE		CITY CODE		
011	+	81	+	3	+	LOCAL NUMBER

(If you are calling from a Touch-Tone* telephone, press the "#" button after dialing the entire number. This will speed your call along.)

$3.75! What a nice surprise! Or, as they say in Japan, "Wow-ie, How Wonderful!" *Trademark of AT&T Co.

Want to know more? Then call our International Information Service, toll free:

1-800-874-4000

In Florida, call 1-800-342-0400

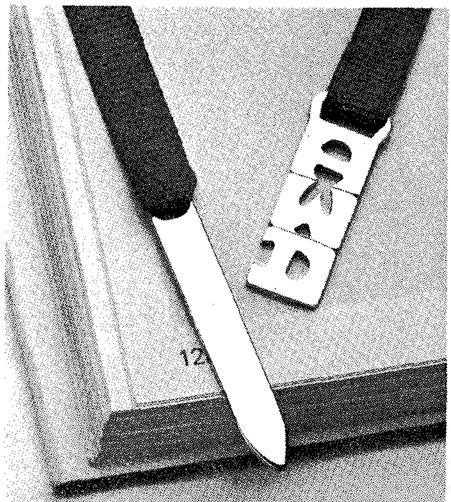
Bell System

INITIAL 3-MINUTE DIAL RATES

FROM THE U.S. MAINLAND TO:	DAY RATE	LOWER RATE
American Samoa	$4.05	$3.15 A
Australia	4.95	3.75 A
Fiji	4.50	– C
Guam	4.50	3.60 B
Hong Kong	4.50	– C
Indonesia	4.95	– C
Japan	4.95	3.75 A
Korea, Rep. of	4.95	– C
Malaysia	4.95	– C
New Caledonia	4.95	– C
New Zealand	4.50	– C
Philippines	4.95	3.75 A
Singapore	4.95	– C
Tahiti	4.95	– C
Taiwan	4.95	3.75 A

A) Sunday only (all day)
B) Saturday and Sunday only
C) No lower rate period

The charge for each additional minute is 1/3 the initial 3-min. dial rate. Federal excise tax of 2% is added on all calls billed in the United States.



A Mark of Distinction

A personalized gift for your favorite bookworm. Three hand-crafted initials and pointer at the ends of a red grosgrain ribbon. In sterling silver approximately $22.00. At fine stores everywhere.

Write for free illustrated brochure and name of store nearest you.

Leonore Doskow INC
Montrose, New York 10548

THE POINT: The fabulous former Rockefeller estate in the Adirondacks with its own X-C ski trails and only minutes from the best downhill areas in N.Y. State. Great food on Meissen plates and a crackling fire in every suite. Only 8 rooms of this private home are available to Paying Guests. The Hideaway Report says, "A private estate that sweeps all honors as the most enchanting lakefront sanctuary of its kind in America."

EGL Carter, The Point, Star Route, Saranac Lake, New York 12983 (518) 891-5674

Siambelli
50th
RISTORANTE ULTIMO
GOURMET ITALIAN CUISINE

Banquet Facilities
Luncheon • Cocktails
Dinner
46 EAST 50th STREET
MU 8-2760
American Express Card

Paris Apartment

Magnificent, sunny, top-floor duplex on Ile St. Louis. 2500 sq. ft. + terrace, luxuriously furn. Live-in maid. In exchange for one-year similar east-side Manhattan. Tel.: Paris 325 9229 or New York (mornings before 9:30) 966 3381.

dressing down the umpire about the call, McEnroe had noticed that a shotgun microphone at midcourt was pointing at him and registering his remarks. Throughout the tournament, McEnroe and his father had stated that he would grant no interviews to the network telecasting the tournament unless it got rid of the shotgun mikes, which can pick up what a person is saying anywhere on court and make him look bad. When he noticed the shotgun mike, McEnroe reached out and whacked it with his racquet. In doing so, he broke a string. Since the umpire had previously given McEnroe a warning to proceed with play or risk the loss of a point, it was rather ironic that under the rules of tennis McEnroe could then take his own sweet time without fear of incurring a penalty as he meandered over to his paraphernalia along the sideline and got a new racquet. This interruption, which affected Gerulaitis's play unfavorably, actually seemed to improve McEnroe's. This is not the first time that this has happened, and it provoked, as it always does now, surmises that McEnroe deliberately baits umpires and linesmen when he needs an incident to fire him up. One thing is certain: the world of tennis has changed a lot since the days of Wallace Johnson. On the final point of the match, for instance, when a deep volley by McEnroe was called good, Gerulaitis, who thought the ball was long, uttered a one-word exclamation that didn't sound like "Amen."

The first set of the McEnroe-Borg final boded well. McEnroe breezed through his service games until the seventh game, when Borg broke him at love, the last point coming on a crosscourt forehand hit with gusto. Since Borg first appeared on the scene, he has gone about things this way. He lies doggo, slumbering, until the proper opportunity presents itself, and then, without prelude, he strikes. In taking the opening set, 6–4, he mustered at crucial moments a clutch of first serves almost as thunderous as those he had delivered against Connors. (He had aced Connors fourteen times.) In the sets that followed, his serve, inexplicably, was not nearly as strong or as well produced. In truth, in only a handful of games during the last three sets did McEnroe seem even faintly concerned about his ability to handle Borg's service. Conversely, Borg, from the second set on, had trouble most of the time coping with McEnroe's serve—and frequently this

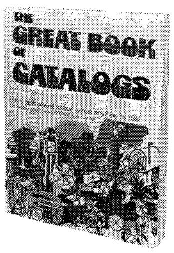
Novembering in Vermont.

$33.00* per person per night

If you've only summered or wintered in Vermont, you've got a whole new season to discover. A time for hikes in hushed woods. Sauna and massage at our Spa. Indoor tennis. Live entertainment in our Buttertub Bar. World-class dining. Special package from October 20 to December 15 includes welcoming bottle of champagne. Call or write for reservations now.

*double occupancy, Oct. 20 to Dec. 15, exclusive of tax and gratuities. Two night minimum subject to availability. This special package must be reserved prior to arrival. Package rate not applicable November 26, 27, 28.

TOPNOTCH AT STOWE
Vermont's world-class resort.SM
Box 1260N, Stowe, VT 05672 802-253-8585
Mobil 4-Star, AAA 5-Diamond.
Member "Leading Hotels of the World" and Relais et Châteaux.



HOW TO FIND ANYTHING BY MAIL

NEW 1981

Directory of over 2000 of the best mail order catalogs, what's in them and how to get them most FREE! 176 indexed pages. If not satisfied return it within 30 days for immediate refund.

Order Now. Send $9.95 check or Master Charge/Visa no. and expiration date to:

PINKERTON MARKETING INC.
1352 Oak Terrace, Box 8A, Lake Bluff, IL 60044

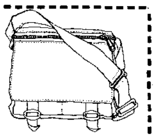
FREE BONUS If you order within the next fifteen days, we will send you absolutely **FREE** a three month subscription to "**The Best to You by Mail,**" a fascinating monthly newsletter Each issue brings you details on at least 20 new catalogs, special offers, listing changes, bargains and much more. **Send in your order today!**

POTPOURRI FROM LONGPOND FARM

UNEXCELLED! THAT'S ALL YOU NEED TO KNOW. HERB GARDEN, ROSE GERANIUM, NIGHT, DAY, YELLOW ROSE, THE LEMON BOX.

50¢ BRINGS YOU OUR BROCHURE DEDUCTIBLE ON FIRST PURCHASE

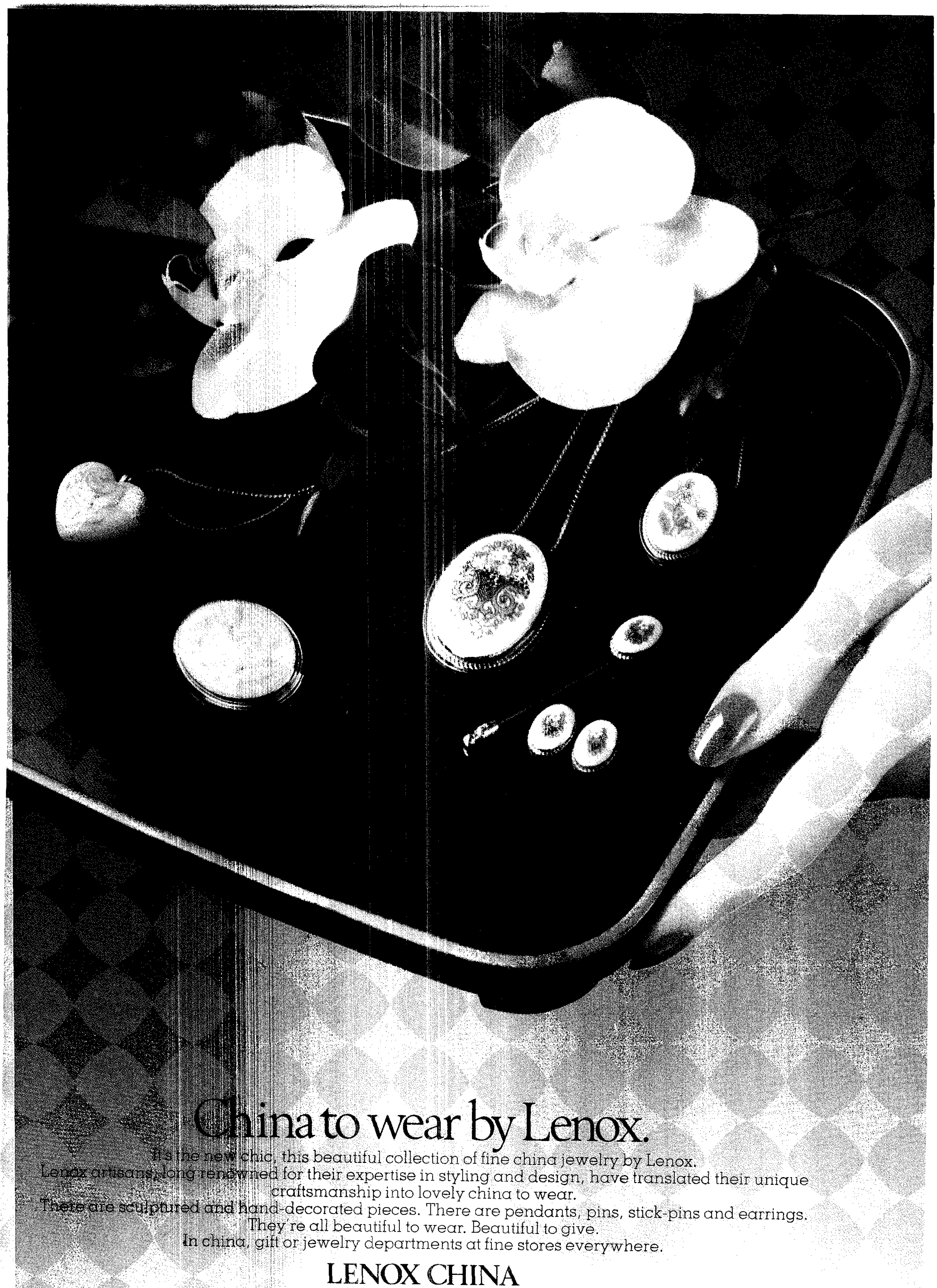
LONGPOND FARM, BOX 58, HARVARD, IL 60033



BIRDWATCHER'S BAG

HAND MADE by Jean Cavallaro. Ideal for town or country. 8 oz. waterproof nylon duck. Flap is zippered pocket. Two zippered pockets outside, one inside. Size: 9 × 12 × 3—room for binocs, guidebooks and more. Sport navy, choc. brn., forest grn., blk. Send check or money order for $33 (plus $2.50 shipping) to: Mass. residents add 5% tax.

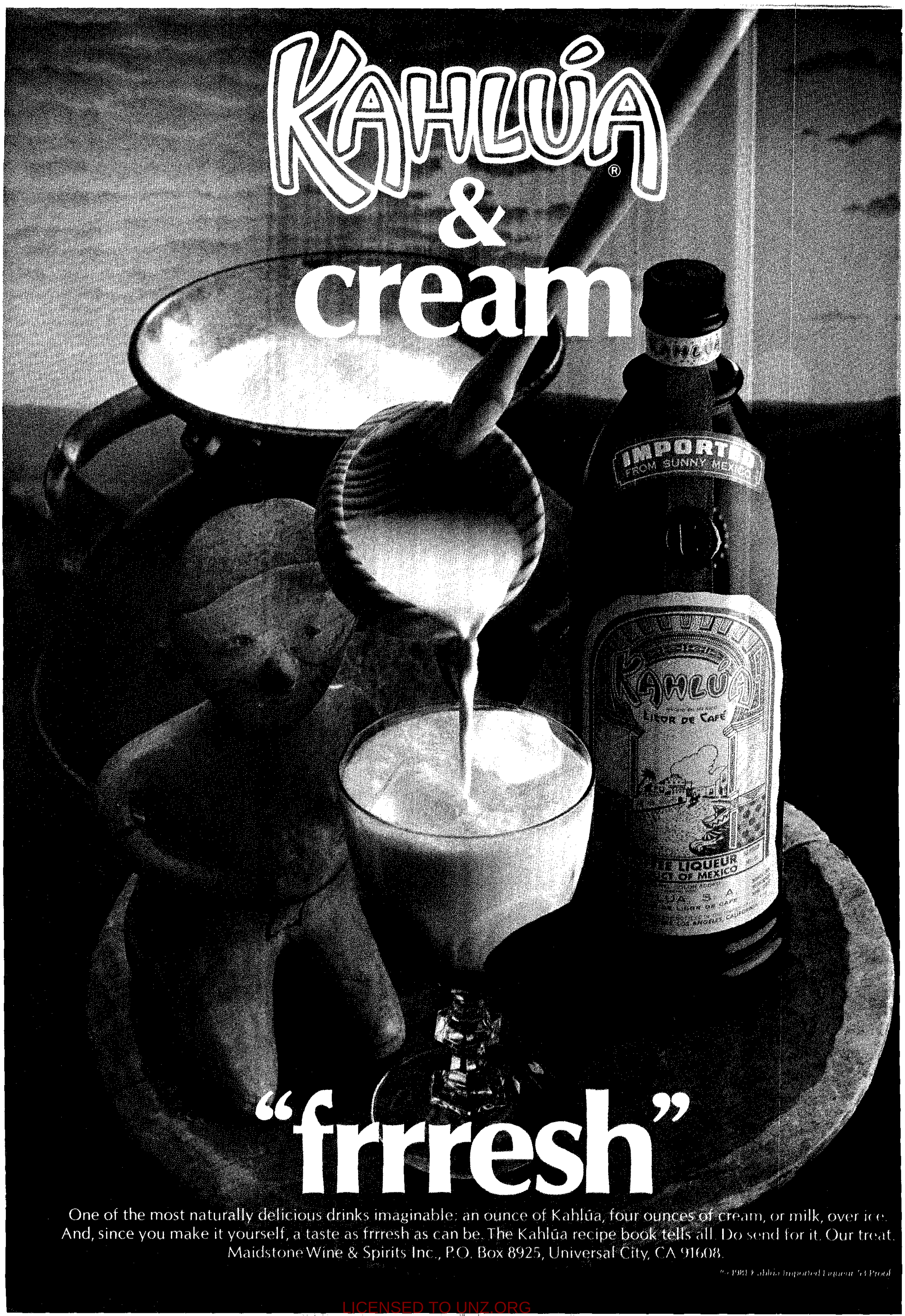
send for catalogue
Jean Cavallaro
20 Vernon St.
Somerville, MA 02145



China to wear by Lenox.

It's the new chic, this beautiful collection of fine china jewelry by Lenox.
Lenox artisans, long renowned for their expertise in styling and design, have translated their unique craftsmanship into lovely china to wear.
There are sculptured and hand-decorated pieces. There are pendants, pins, stick-pins and earrings.
They're all beautiful to wear. Beautiful to give.
In china, gift or jewelry departments at fine stores everywhere.

LENOX CHINA
JEWELRY
Lawrenceville, N.J. 08648


IMPORTED
FROM SUNNY MEXICO
KAHLÚA
LICOR DE CAFÉ
LIQUEUR
OF MEXICO

KAHLÚA®
&
cream

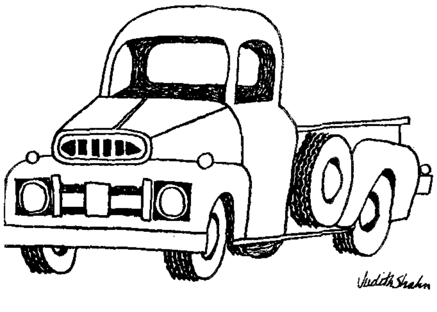
"frrresh"

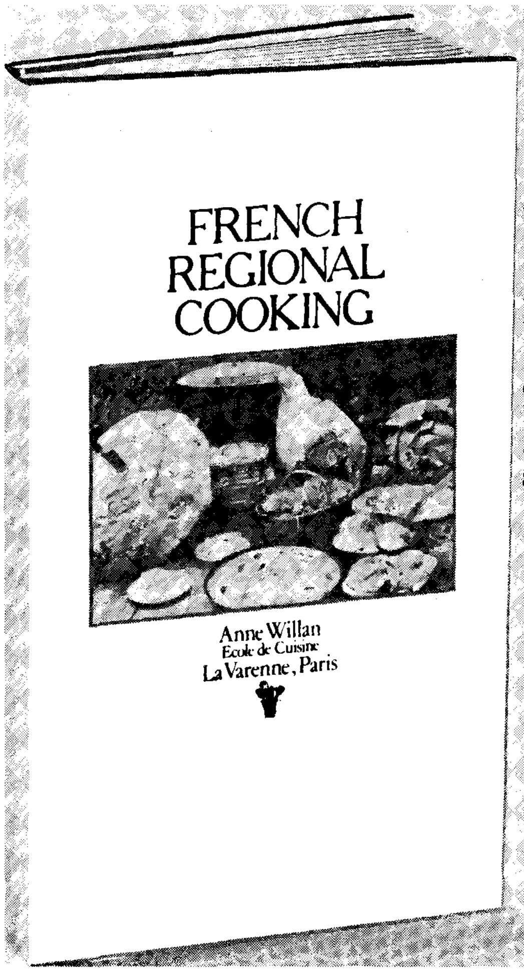
One of the most naturally delicious drinks imaginable: an ounce of Kahlúa, four ounces of cream, or milk, over ice. And, since you make it yourself, a taste as frrresh as can be. The Kahlúa recipe book tells all. Do send for it. Our treat. Maidstone Wine & Spirits Inc., P.O. Box 8925, Universal City, CA 91608.

© 1983 Kahlúa Imported Liqueur 53 Proof

neant his second serve, for McEnroe vas missing a large percentage of his irst serves. (McEnroe's second serve nust rank with John Newcombe's and ʼancho Gonzales's as among the best ·ver.) Moreover, in the second set the)ositiveness of Borg's over-all game)egan to diminish, and he seemed unocussed, off balance, and oddly torpid. McEnroe won the set, 6–2.

In the third set, Borg mounted a nomentary rally, outmaneuvering McEnroe and breaking his serve in he fifth game, then winning his own o move in front, 4–2. After McEnroe ad held his own serve, he evened the et at 4–4 in what he later described as ne of the best games he has ever layed on an opponent's service. It is vorth detailing. He took the first point n a blazing crosscourt backhand. He vas wide with a forehand on the next oint but won the third point with a erfectly disguised top-spin forehand ob that floated high above Borg's ead—Borg had come into the foreourt—and then dipped abruptly down nd landed well inside the baseline. At 5–30, he passed Borg once again vith a crosscourt backhand drive, and hen he finished off the game with nother beautiful top-spin forehand ob. In retrospect, it is evident that this ame decided the match. After taking is own serve at love in the next game, McEnroe broke Borg again, for the et, 6–4, and the fourth set came withut much effort, 6–3. As I saw the natch, after the first set Borg seemed o be confused by the variety of speeds nd spins that McEnroe threw at him. On the other hand, McEnroe had little trouble reading Borg's intentions. Vith his marvellous anticipation, his deptness at covering the court, and is stunning eye-and-hand coördinaion, he was nearly always in the right osition, waiting for the ball. His ootwork is deceptive—he is much aster than he looks to be. In his match vith Gerulaitis, for example, there vas one moment when he was caught n no man's land, near the service line, uring a rapid exchange. He managed o get his racquet on two forcing shots





A cookbook to speak of in superlatives

—the food of the fourteen major regions of provincial France, the richest source of cooking lore in the Western world. With 400 superb recipes—all tested in La Varenne's kitchens and ready to be prepared in yours—and 80 pages of color photographs, as delicious as the food itself.

FRENCH
REGIONAL
COOKING
Anne Willan
& L'Ecole de Cuisine
La Varenne, Paris

$29.95 *A Cooking and Crafts Club Alternate Selection
*A Book-of-the-Month Club Dividend

William Morrow
105 Madison Avenue, New York, N.Y. 10016

EMILY DICKINSON'S BOOK of DAYS

An Engagement Calendar for 1982

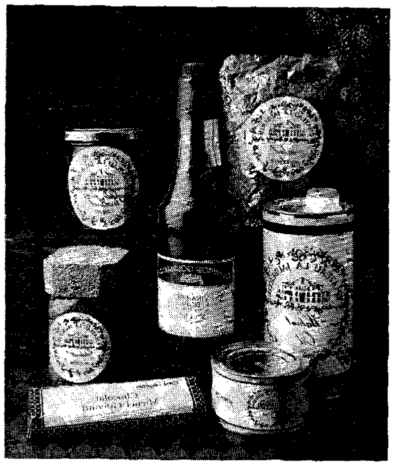
Emily Dickinson is a specially beloved poet. From the great corpus of her work, we have chosen a poem for each week of the year—a poem to lift one's spirits or set one ruminating, and each enclosed in a graceful line drawing by Donald Lynch. A spiral-bound desk diary with a new spread for each week, printed in black and burgundy on a heavy, cream-colored stock.

Each page measures 8½ inches square.
At fine shops everywhere or by mail.

CAHILL & COMPANY
145 Palisade Street, Dobbs Ferry, NY 10522

Please send ________ copies of *Emily Dickinson's Book of Days 1982* @$9.95 each, plus $1.95 for shipping. Enclosed is my check for ________.

NAME ________________
ADDRESS ________________
________________ ZIP ________
1



A TASTE ADVENTURE FROM FRANCE

Shipped direct to you from our chateau in France, an introductory basket of taste delights. Walnut salad oil, country pâté, apple-pear-walnut jam, mustard, herbs, plus Michel Guerard's shallot vinegar and luscious chocolate.

Only 29.95 for these seven pleasures. Allow three weeks delivery. Send for our catalog of 88 personally selected fine French foods.

Please send ____ taste adventures at 29.95 each
Name ____
Address ____
City ____ State/Zip ____
☐ Check Enclosed ☐ VISA ☐ AMEX
Acc't No. ____

Add 3.50 each delivery. NY residents add sales tax.
Order toll free 800-228-2028, ext.77.

Château la Jaubertie
350 5th Ave., Suite 5215, New York, NY 10118

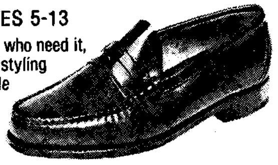
BLAZER BUTTONS
For the Runner

Add a distinctive touch to your classic blazer with our Running Shoe, handcrafted handsomely on each blazer button (3 large, 4 small). The Shoe, handpainted in red and white French cloisonne enamel on a 24 karat gold plate field, is attractively velvet giftboxed.

Colors are permanent, will not chip or discolor.

Write for our catalog of distinctive blazer buttons.

BEN SILVER
CREATIONS, INC.
America's foremost manufacturer of distinctive blazer buttons
133 PLANDOME ROAD
MANHASSET, L.I., NEW YORK 11030
(516) 627-3103



MEN'S WIDE SHOES

EE-EEEEEE, SIZES 5-13
Extra width for men who need it, in excellent variety, styling and quality. Available only through our FREE CATALOG
Send for it!

HITCHCOCK SHOES, INC.
Dept. 69M, Hingham, MA 02043

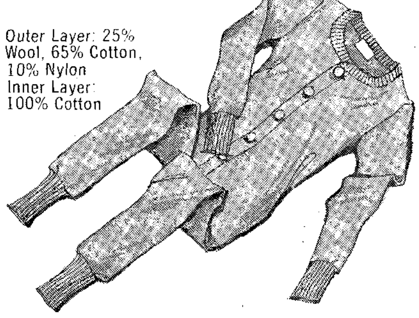
from Gerulaitis and return them, but then Gerulaitis, who had closed in, punched a volley two or three yards to McEnroe's right for what should have been an untouched winner. Somehow, McEnroe was there. More than that, he won the point by slicing a volley off that volley past the unbelieving Gerulaitis.

WHAT lies ahead? Borg is only twenty-five, but he is an old twenty-five. He won his first important match in 1972, when he was fifteen, defeating Onny Parun, of New Zealand, in a Davis Cup match. At seventeen, a regular on the circuit, he won the Italian Open and a few weeks later, after turning eighteen, the first of his six French Opens. At twenty, he won the first of his five consecutive Wimbledons. He is a genuinely modest man, but he has several times stated that he would like to be remembered as the best tennis player of all time. This is why he has come over each summer to play in our championship: he realizes that to be rated at the top he must demonstrate that he can win on the rubberized asphaltic surface at Flushing Meadow. For this and other reasons, one would assume that Borg will continue to play tournament tennis for at least a couple of years more, until he has regained the No. 1 position or has found that he cannot now stay with McEnroe and other up-and-coming stars. He is a proud man, and if he can no longer contend in the championships it would be unacceptable to him to hang around on the periphery. He is worth millions. He has lovely homes in Monaco, on Long Island, and on an island in the Baltic. He has a charming and devoted wife. That is not bad for starters, should he decide to retire, but my guess is that if he is able to remain competitive he would be happier to continue in tournament tennis until he is thirty. One must bear in mind that though he was defeated by Lendl, Rolf Gehring, Bill Scanlon, Gene Mayer, and Victor Pecci as well as by McEnroe over the past twelve months, there were stretches when he was slowed down by injuries, and perhaps he has simply had an off year.

At the moment, though, John Patrick McEnroe, Jr., is undoubtedly the finest tennis player in the world, and, all things considered, he should continue to be for several years. At his press conference after the final, he declared that he didn't think he was good enough yet to defeat Borg on clay, but one would think that if he

LYNCHBURG
HARDWARE & GENERAL STORE ®
22 Main St., Lynchburg, TN 37352

Tennessee Ridgerunners™



Outer Layer: 25% Wool, 65% Cotton, 10% Nylon
Inner Layer: 100% Cotton

I thought that I was about the only person around that knew about "long handles" like these. Well, my partner set me straight. Real honest-to-goodness cowboys spend most of the winter in ridgerunners like these. A buttoned front with a buttoned back slit for convenience. These red ridgerunners are the finest you can buy. (XS, S, M, L, and XL). My price is **$30.00** delivered.

Send check, money order or use American Express, Visa or MasterCard, including all numbers and signature. (Add 6% sales tax for TN delivery.) For a color catalog full of old Tennessee items and Jack Daniel's memorabilia, send $1.00 to the above address. *In continental U. S. of A. call* 1-800-251-8600. Tennessee residents call 615-759-7184.

The pen is mightier than the sword

Calligrapher's T-Shirt

A great way to show the world you're a calligrapher. 100% domestic cotton T-shirt designed by one of the world's finest calligraphers. Black with white lettering in unisex sizes: Junior (30-32), Small (34-36), Medium (38-40), Large (42-44). Only $8.95. Postpaid. Send check or money order to Pentalic Corp.,132 W. 22nd St., N.Y.,N.Y.10011

PICTURE FRAMING
In the Oriental Mode
..Museum Standard
Daruma
Custom Framing & Gallery, Inc.

2146 Broadway,
N.Y., N.Y.10023
(212)TR4-6294

554 Central Avenue,
Cedarhurst.N.Y.11516
(516) 569-5221

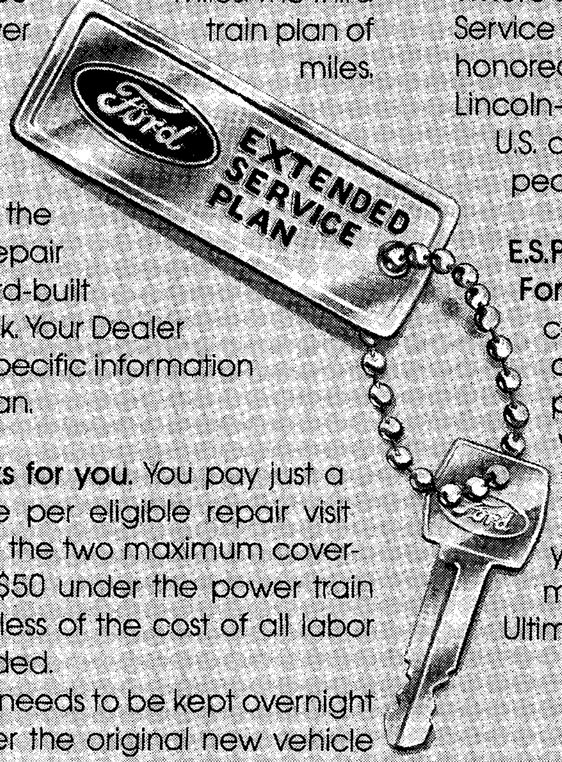
Picking options for your new car? Don't forget Ford's Ultimate Option. The only one that could pay for itself.

FORD'S ULTIMATE OPTION—E.S.P.

Ford
EXTENDED
SERVICE
PLAN

Ford Motor Company's Extended Service Plan is designed to offer you long-term protection against rising service costs.

E.S.P. offers long-term car repair protection. There are three plans to choose from. You can purchase a maximum coverage plan of 3 years/36,000 miles or 5 years/50,000 miles. The third plan is the power train plan of 5 years/50,000 miles.



What E.S.P. protects. E.S.P. guards against the cost of major repair bills on your Ford-built car or light truck. Your Dealer can give you specific information about each plan.

How E.S.P. works for you. You pay just a $25 deductible per eligible repair visit under either of the two maximum coverage plans, or $50 under the power train plan ... regardless of the cost of all labor and parts needed. And if your car needs to be kept overnight for repair under the original new vehicle warranty or the repair of E.S.P.-covered components thereafter, you're provided a rental car reimbursement allowance of up to $20 per day (excluding mileage) for up to five days.

How E.S.P. helps at resale time. For a small fee, the remaining coverage is transferable to the new owner. This can be a strong selling point.

Where E.S.P. is in effect. The Ford Extended Service Plan is the one and only plan that's honored by more than 6400 Ford and Lincoln-Mercury Dealers throughout the U.S. and Canada. That can mean real peace of mind wherever you are.

E.S.P. offers low-cost protection for your Ford or Lincoln-Mercury vehicle. The cost of E.S.P. is surprisingly low. And it can be added to your monthly payment if you finance your new vehicle. When you consider the low cost of protection on your initial investment, and how long you'll probably keep your car, it just makes good sense to buy Ford's Ultimate Option ... E.S.P.

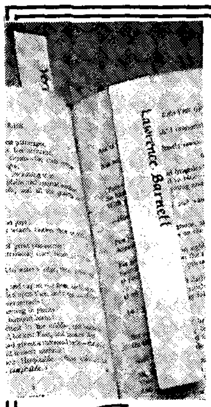
Ask for Ford Motor Company's Extended Service Plan by name.

WASHINGTON, D.C.

A Renaissance of Graciousness

A luxury hotel in the
great European tradition.
Elegant, quiet, unruffled—
never a convention.

THE MADISON
Washington's Correct Address
15th & M Streets, Northwest
Washington, D.C. 20005
Phone (Toll-free) 800-424-8577
or see your travel agent
Marshall B. Coyne, Proprietor



Personal pair of
Brass Bookmarks

Each one bears a name you give us, engraved in beautiful hand calligraphy that won't rub or scratch off. Measures 5½"L and the tip clips securely over the proper page. What welcome gifts for your favorite readers! Set of 2: $12.50 ppd. Please specify *both full names. Order* before 11/15 for Christmas delivery. MC/VISA/AmEx orders, include card no. and exp. date.

Chris★Craft®
A trademark of Chris-Craft Industries, Inc.
Dept. NY1A, Manchester Center, VT 05255
Phone orders call TOLL-FREE: 1-800-451-4466.
Call or write for free catalog

The
Limited Editions Club
announces
The Forty-sixth Series

MEMBERSHIPS AVAILABLE

551 FIFTH AVE., NEW YORK 10017
212–682–7115   800–223–0768

put in a couple of weeks of diligent practice on clay before the French Open he would take a lot of beating. He is a superlative athlete. There is no telling how he would fare against Rod Laver, Pancho Gonzales, Don Budge, Bill Tilden, or Dr. James Dwight's friend and tutor Willie Renshaw, the game's first great player, but a number of people who know tennis well now believe that his talent is at least the equal of those earlier champions'. This is why his frequently rude and often appalling behavior on the court wounds the game's adherents so grievously. McEnroe, granted, is a difficult man to understand, but, heaven knows, a good many people have tried to understand him. Intelligent, quick-witted, and attractively articulate when he chooses to be, as his tennis skills have matured he has shown neither the ability nor the inclination to master his temper. No, that is a bit too sweeping. For a few days after he has received a lambasting from the non-yellow British press, as he did because of his conduct in the 1980 Wimbledon semifinals and on three different occasions at Wimbledon this year, his court manners have been all that could be asked for. Then, too, when he is playing opponents like Borg, whom he respects both for their tennis and for their personal qualities, there are no tantrums. So the questions are these: Why is it that McEnroe so often flies off the handle at the slightest *provocation?* Why in a typical tirade does he refer to an umpire as an "incompetent fool," as he did in his first-round match at Wimbledon this year? (This is mild, though, compared with some of the foul and abusive language he has hurled at officials. If Wimbledon had been prepared to default McEnroe in that first-round match in accordance with the progressive steps prescribed by the Men's International Professional Tennis Council, it would probably have done McEnroe a world of good, and Wimbledon, as we know, is the one tournament that would have sold out every ticket every day without his presence.) Does McEnroe really lose control of himself once he gets started, and is it possible to know whether he is referring to himself or to an official when he snarls, "You're a disgrace to mankind," as he did in his semifinal-round match at Wimbledon this year? It is a most unpleasant state of affairs, and it has spawned a myriad explanations from amateur psychologists the world over. One group would have you

CHOOSE FROM THE
WORLD'S LARGEST SELECTION OF...
IMPORTED
ICELANDIC
WOOLENS

Landau offers the world's largest selection of imported Icelandic woolens for men, women & children. Jackets, ponchos, coats, hand-knit sweaters, mittens, scarves, blankets and more. All 100% Icelandic wool. The world's lightest, warmest wool.

Send $2 for a series of three full-color catalogs...Winter/Holiday, Spring and Fall. Write, or Visa, MasterCard, American Express holders call toll free.

**To Order A Series
Of 3 Catalogs
For $2...
Call Toll Free
800-257-9445
(N.J. Residents
800-792-8333)**

Or write
LANDAU Dept. NY-101
P.O. Box 671
114 Nassau Street
Princeton, NJ 08540

LANDAU
PRINCETON, N.J

Visit Our Shops In Princeton, NJ/
Manchester, VT.

Mystery Electronic Top

Spins for days on Invisible Power
Unique Christmas Gift

Greatest New Gadget in Years.

Handsome Gift Box

What Makes It Go On and On at 2500 r.p.m. with no apparent energy source? **BAFFLING BRAIN BUSTER that BUGS the BRIGHTEST.** The higher their IQ the more puzzled they are. Examine it, start it, stop it or whatever. **Perpetual Motion *solved at last? Psychic* Power? Anti-Gravity? Scientific Breakthru from Space?** The answer to spaceships & UFO's? Magic, Mystery & Science combined. Entertain friends & fool wise guys. Spins for days on **Invisible Wireless Power that you can defy anyone to See, Understand or Explain!** Beautifully made with plastic base and saucer-shaped spinner. Practically indestructible. Secret scientific explanation included. **Orders shipped promptly. Money Back Guarantee. Send check or money order for $9.95 each. Add $1.25 shipping & handling. Save: Get 3 for $28.50 plus $1.50 shipping; 6 for $53.75 plus $2.00 shipping. Master Charge or Visa accepted by mail or phone. Give card number & expiration. Phone: (313) 791-2800. Johnson Smith Co., Dept.** 8911 **, Mt. Clemens, Mich. 48043.**

Open 7 Days — Noon to Midnight

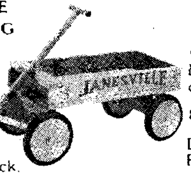
Discover the rare, simple, village character of

Mary's

212·741·3387

42 Bedford Street Greenwich Village NYC

Italian Cuisine — Abruzzi Specialties



**JANESVILLE
TAG-A-LONG
$33**
+ $2.50 UPS

Visa,
MC, or Check.

Solid Oak

¼ size model of
Coaster
Ideal for children to
carry toys and dolls

8" x 16" Box

Danish oil finish
Rubber tires

Wisconsin Wagon Co., 10 S. Locust, Janesville, Wi. 53545

10 DAYS WITH VERDI. FREE!

Available exclusively from TIME-LIFE RECORDS

THE METROPOLITAN CENTENNIAL COLLECTION OF GREAT PERA now brings you some of the finest recorded performnces of our time. The immortal Callas as Tosca and Lucia. ills and Verrett in Rossini's rarely performed *Siege of Cornth.* Sutherland and Pavarotti in a dazzling *Daughter of the egiment.* Scotto and Domingo in an inspired *Cavalleria usticana.* Plus Caballé, de los Angeles, Schwarzkopf and thers in flawless recordings, some of which are not avail-ble in current catalogues.

Announcing the only authorized tribute

his star-studded salute to the first hundred years of Ameria's premier opera house offers selections from virtually very major opera in the Met's repertoire. Each album omes with a companion booklet of at least 64 pages—ontaining biographies, librettos and plot synopses—that will be yours to keep FREE with the recordings. And when you decide to keep *Verdi,* the first album, you also get *Stars of the Met: The Early Years*—a superb LP featuring 12 rare monaural recordings by Caruso, Gigli, Ponselle and 17 other legendary artists—at no extra cost!

Audition nearly 50 selections from *Rigoletto, Il Trovatore, Aida* and *Otello!*

Your introduction to this magnificent centennial collection will be *Verdi.* Audition this sumptuously slipcased, four-record stereo album for 10 days FREE and enjoy nearly 50 unforgettable selections. Milnes, Sutherland and Pavarotti in an unsurpassed *Rigoletto.* Tebaldi, Simionato and Del Monaco in a bewitching *Il Trovatore.* Price, Vickers, Merrill and Tozzi in a climactic *Aida.* And Domingo, Milnes and Scotto in an electrifying *Otello!*

NEW!

GREAT OPERA
VERDI
THE METROPOLITAN CENTENNIAL COLLECTION OF
GREAT O
VERDI
GREAT OPERA VERDI
GREAT OPERA DONIZETTI
GREAT OPERA PUCCINI
GREAT OPERA WAGNER

THE METROPOLITAN CENTENNIAL COLLECTION OF GREAT OPERA

THESE ALBUMS ARE NOT AVAILABLE IN RECORD STORES!
Mail the 10-day FREE-audition order card today!

© 1981 TIME-LIFE BOOKS INC.

TIME LIFE RECORDS

Time & Life Building
Chicago, IL 60611

YES! I would like to audition *Verdi* as my introduction to THE METROPOLITAN CENTENNIAL COLLECTION OF GREAT OPERA. Please send this four-record album along with the 64-page booklet and additional LP for 10 days' free audition, and enter my subscription to THE METROPOLITAN CENTENNIAL COLLECTION OF GREAT OPERA. If I decide to keep *Verdi,* I will pay $29.95 plus shipping and handling. I will then receive future albums (each containing four LP records) from the collection, shipped one at a time approximately every other month. Each album will cost $29.95 plus shipping and handling and will come on the same 10-day free-audition basis.* There is no minimum number of albums that I must buy and I may cancel my subscription at any time simply by notifying you. If I do not choose to keep *Verdi,* the accompanying booklet and record, I will return the complete package within 10 days, my subscription for future albums will be canceled and I will be under no further obligation. R1AB89

Please print:

Name ____________________

Address ____________________ **Apt.** __________

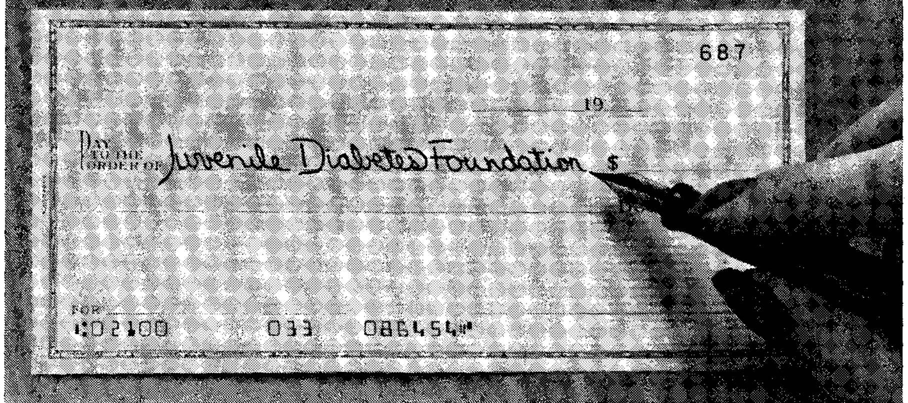
City ______________ **State** __________ **Zip** __________

* All orders subject to credit approval.

Each album comes with 4 LP records, durable slipcase and 64-page companion booklet.

ELECTRONIC REPRODUCTION PROHIBITED

Insulin can't cure diabetes.
This can.



Insulin is a God-send for a diabetic.
But it isn't a cure.
Insulin helps diabetics sustain their lives.
But it can't put an end to the disease. Or prevent it.
Or halt the effects that can sometimes come with it:
The blinding. The disabling. Or worse.
And what's just as upsetting is that diabetes now touches one out of three families, children and adults alike.
That's why the work of the Juvenile Diabetes Foundation is urgent. And so is your help: doctors are making so much progress—getting closer to a cure.
Please help us, so we can help them find it.
And keep diabetes from finding you.

Juvenile Diabetes Foundation®

Don't let diabetes strike another family.
Especially yours.
Give to the Juvenile Diabetes Foundation.

Juvenile Diabetes Foundation. Box 9999, New York, N.Y. 10001

believe that this is all one can expect c a young man who grew up when Ili Nastase and Jimmy Connors were allowed to get away with just abou everything, because it brought i fans—the wrong fans. Another grou stresses the point that the young man parents have obviously not given hi the proper guidance and have possibl drilled into him that even in the relatively civilized microcosm of tennis man must look out for himself. Son people start from the premise th McEnroe is a superperfectionist, an believe that his outbursts are the resu of his feeling deprived of a sense c fulfillment if an official calls a shot o which McEnroe thinks was an ace c a placement. Others believe that h needs to feel that the world is again him in order to get churned up an play his most spectacular tennis. An then, of course, there are many peop who think there are certain facets c McEnroe's makeup which he himse doesn't understand and never has understood. When a man occupies th position that McEnroe now hold these matters must be mentioned, di agreeable though the task is. Enoug of this. What can one say constructively? That is not an easy order, e ther. As an admirer of John McEnr the extraordinary tennis player, think I would tell him to try to emulate the Australian champions of th post-Second World War period, wh as a matter of principle never questione a call (knowing that in the end it a evens out), and who, in their separa ways, translated their love of tenn into a deeply felt responsibility towa one of the best of all games.

—HERBERT WARREN WI

•

BLOQUEZ CETTE MÉTAPHORE!

[*From the St. Paul (Minn.) Pioneer Press/Dispatch*]

In France, the Le Quotidien de Pa said, "It would be premature to consid this a sign of winding down of tensio . . . It shows, nonetheless, that beyond th bluster and verbal escalation, beyond th Cold War speeches and vengeful comm niques, the Soviet-American dialog remains, against winds and tides, the bac bone around which hinges the ensemble international relations."

•

Later in rehearsal, Deanna Fogart Miss California 1979, is acting sexy. Se like a Muriel cigar commercial. Lips pou and pursed. Eyebrows arched and hi akimbo.—*David Remnick in the Washin ton Post.*

1979 was the year of the contortio ist.

[illegible]

$28

a year—52 issues—
for the first subscription
(your own or gift)

$18

for each additional
one-year gift subscription

ADDITIONAL POSTAGE: Canada $6.00 per year;
other foreign $12.00 per year.

Please send a New Yorker gift
subscription to each of the following:

Your Name ______________________
(please print)
Address ______________________
City ________ State ________ Zip ________

1st gift ______________________
(please print)
Address ______________________
City ________ State ________ Zip ________
Gift card to read "From ______________________"

☐ [illegible] ☐ Start my subscription plus gifts. ☐ Start gifts only.

2nd gift ______________________
(please print)
Address ______________________
City ________ State ________ Zip ________
Gift card to read "From ______________________"

3rd gift ______________________
(please print)
Address ______________________
City ________ State ________ Zip ________
Gift card to read "From ______________________"

Please complete your order here:

I enclose $ ________ for ________ subscriptions.

Or charge my: ☐ ☐ ☐

Acct. # ______________________ Exp. Date

Signature ______________________

☐ Send gift cards to me for mailing.

☐ Send gift cards directly to recipients with my greeting.

For immediate service call toll-free
800-223-0200
(In New York State 212-840-3800)

THE NEW YORKER **25 West 43rd Street, New York, N.Y. 10036**

CONCERT RECORDS

Virtuosity

I HAVE always thought of the recorder as a poor relation of the flute, with a hollow sound and a tendency to play certain notes out of tune. But I must revise my thinking in view of the incredibly accomplished recorder playing of Michala Petri, one of a family of Danish musicians, who appears along with her cello-playing brother, David, and her harpsichord-playing mother, Hanne, on a recording of sonatas, fantasies, and a partita by Telemann, released by Philips (9500 941; single disc). Miss Petri plays her somewhat primitive instrument with a virtuosity comparable to that of James Galway, the eminent flutist, and I can say that I have never heard recorder playing that compares with hers. The items on the record include the methodical Sonata in D Major, the Fantasias Nos. 4 and 6, the Sonatas in C Major and F Major, the Trio Sonata in B-Flat Major, and the Partita No. 2 in G Major. Most of these works have been previously recorded, but Michala Petri gives them a brilliance that is entirely new.

A selection of Telemann's wind concertos, which also involve a large amount of recorder playing, are performed by the Camerata Bern, including Michael Copley, recorder; Aurèle and Christine Nicolet, flutes; Heinz Holliger, oboe d'amore; and Jörg E. Dähler, harpsichord (Archiv Produktion 2533 454; single). The oboe d'amore, which is a contralto oboe, pitched a minor third below the ordinary instrument, was much beloved by Bach as well as by Telemann. The items included are the Concerto for Recorder, Flute, and Strings in E Minor, the Concerto for Oboe d'Amore and Strings in A Major, a Concerto for Oboe and Strings in E-Flat Major, and the Concerto for Two Flutes, Two Oboes, and Strings in B-Flat Major. Telemann was an inveterate composer of works for small combinations of instruments, and of these works the ones recorded here are among his finest. Mr. Holliger's performances alone would make this a stunning recording, and the other players are not far behind him. The music has great nobility.

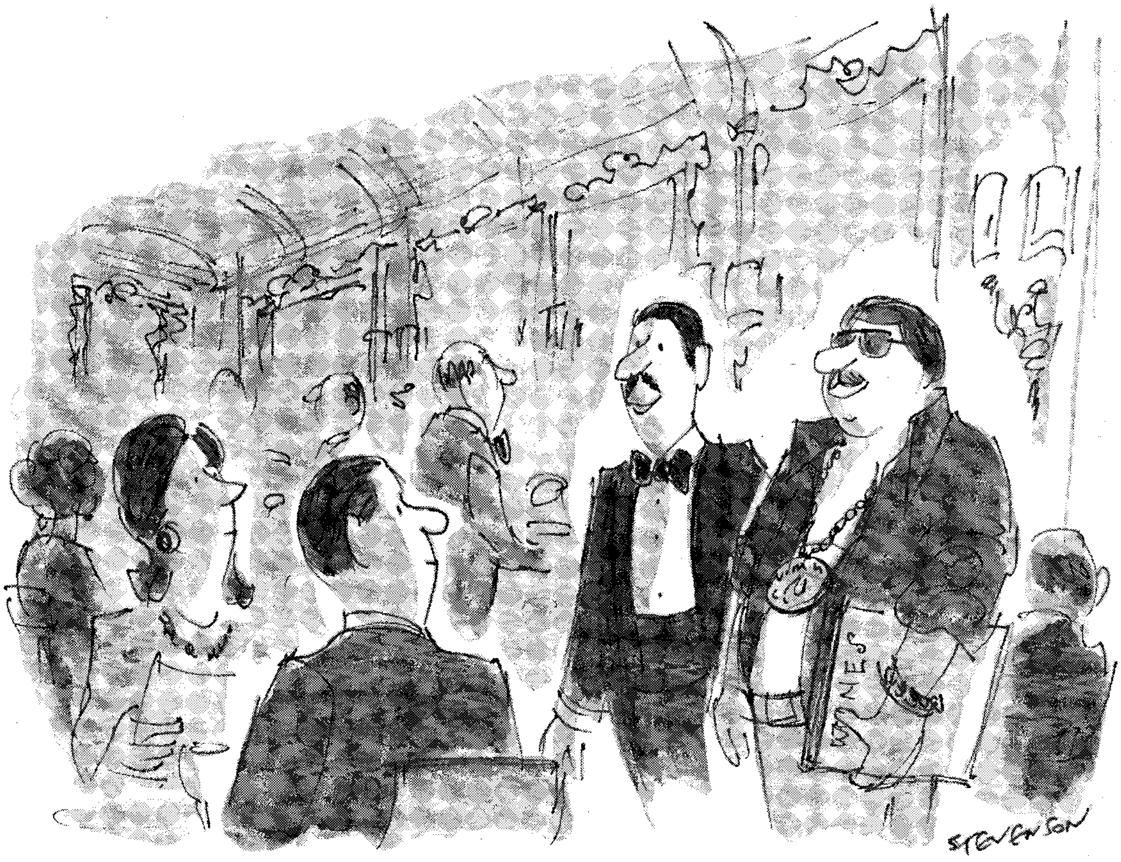
Liszt's opera paraphrases have been recorded by Jerome Lowenthal (RCA ARL1-3993; single). They are based on melodies from "Rigoletto," "I Trovatore," "Aida," "Simon Boccanegra," "The Flying Dutchman," and "Lohengrin," and are done with Liszt's usual virtuoso embellishments. Lowenthal's performance is marvellous, and his style, employing appropriate rubatos, is authentic.

Karol Szymanowski's Second and Third Symphonies have been recorded by the Detroit Symphony, under the baton of Antal Dorati, with Ryszard Karczykowski, tenor, and the Kenneth Jewell Chorale taking the vocal duties in the Third (London Digital LDR 71026; single). Szymanowski has been unfairly neglected on records. His symphonies, which show some influence of Richard Strauss and Scriabin but are nevertheless highly original, are eminently worthwhile, and the Second and Third are performed here to perfection.

Sibelius's Fourth Symphony, plus his "Finlandia" and "Luonnotar," have been recorded by the Philharmonia Orchestra, under Vladimir Ashkenazy —another of those eminent soloists who have taken up the baton (London Digital LDR 71019; single). Ashkenazy is obviously as talented a maestro as he is a pianist, and he has elicited some fine performances here, even in the Fourth Symphony, one of Sibelius's most original and difficult compositions.

The guitarist Pepe Romero, with the Academy of St. Martin-in-the-Fields' Chamber Ensemble, has recorded Boccherini's Quintets for Guitar and Strings Nos. 3 and 9 (Philips 9500 789; single). Boccherini was one of the most prolific composers, and these selections constitute fine late-eighteenth-century music, performed with taste and mastery.

A recording entitled "Two Centuries of Trumpet" presents Don Smithers, trumpet, with the Clarion Consort (Ton Koopman conducting), which plays on original instruments of the seventeenth and eighteenth centuries (Philips 6769 056; four sides). The items on these discs range from



"If it's a California wine you wish, Mr. Larry will assist you."

Some people feel…

"If I make a claim, won't they cancel my auto insurance or raise my rates?"

That's why we want you to know…

Your policy will *not be cancelled* just because you make a claim. Cancellation of auto insurance usually occurs only as a result of fraud or non-payment of premium, or if your driver's license or car registration is suspended or revoked.

Drivers whose records show poor driving behavior may not have their regular insurance coverage *renewed* when their policy renewal date rolls around. If insurance cannot be obtained through another company, it will be available through an assigned risk plan or something similar. That coverage costs more, but it should. It has to reflect the higher loss potential of drivers in that group.

As for the effect of a claim on rates, the answer depends on your personal driving experience and that of others who regularly drive your car. If you have a "clean" record, you generally will have the lowest rates in your group of drivers. But if you have had recent "at-fault" accidents (or serious traffic law violations), you are regarded as more likely to become involved in a future crash. Insurance statistics classify you as a "higher risk."

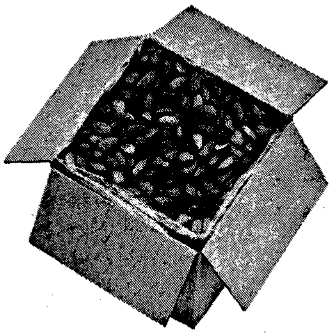
Research shows that most people believe it appropriate for "high risk" drivers to pay higher rates. Exactly how much and when these rates will be assessed will vary by state and by insurance company. Your agent or company can tell you which provisions may affect you.

Shared roads mean shared risks and shared responsibilities. Insurance companies try to make sure that each group of policyholders bears a portion of the costs that reflects its accident potential. The system may not be perfect, but we think it's fair.

We're working to keep insurance affordable.

This message presented by the **American Insurance Association,** 85 John Street, NY, NY 10038

CALIFORNIA
WHOLE NATURAL ALMONDS
NON-PAREIL VARIETY



From the center of the almond country, Kern County, comes nature's tree treats. Exquisite non-pareil almonds. Harvested, hulled, shelled, sorted and sorted once again until I feel the quality is what I would expect. Then, and only then, are these almonds good enough to offer to you. And so these almonds are... succulent, plump and delectable. Comes in three carton sizes. Each is packed tight and protected with a strong outer carton. Try these beauties; you'll like 'em. I'll guarantee your satisfaction.

Patrick Maudsley

P.S. Remember your friends too!

For VISA or Master Charge Orders:
Call Toll Free (800) 235-4023
(In California call (800) 582-3908)
Telephone Hours:
8:00 A.M.-5:00 P.M. Pacific Time
Mon. thru Sat.

YES, fill my order as indicated.

☐ 2.5 lbs. at $9.95 ☐ 4.5 lbs. at $14.95 ☐ 6.5 lbs. at $20.95

My Name ____________
Address ____________
City ________ State ____ Zip ____
☐ Check Enclosed
☐ VISA ☐ MasterCard ________ Interbank No.
CARD NO. ____________
EXP. DATE ____________

Maudsley's
P.O. Box 1926, Dept. TS
1430 Truxtun Ave.
Kern County
Bakersfield, CA 93303

Maudsley's FINE FOOD GIFTS

Carrots Love Tomatoes
(But don't plant beans near onions!)
Hard to believe, but botanical characteristics in vegetables actually help (or hinder) their growth and taste when planted near or apart from other vegetables. Our strange but true new 224-pg. book tells what to plant together for outstanding results and why. Fun, educational, a great gift for gardeners! Only $6.50 (we pay postage). Send to:
Garden Way Publishing,
Dept. A968, Charlotte, Vermont 05445.
© 1981 GARDEN WAY, INC.

quaint archaism to the full musical splendor of the eighteenth century. They are all from Central Europe, and are by Mozart, Biber, Schmelzer, Johann Ernst Altenburg, Zelenka, and Pavel Josef Vejvanovský. The performances are outstanding.

Charles-Henri Valentin Alkan, a French composer contemporary with Chopin, wrote a considerable number of pieces, mostly for the piano, on which instrument he was a virtuoso. Very little of his output has been recorded, but his Sonata de Concert for Cello and Piano is performed by Yehuda Hanani, cello, and Edward Auer, piano, on a recently released record (Finnadar SR 9030; single). This is evidently a first recording. The music has a certain nobility, and is beautifully written for the instruments involved.

George Crumb's "Variazioni" and Sydney Hodkinson's "Fresco" have been recorded, for the first time, by the Louisville Orchestra, David Gilbert conducting (LS 774; single). Crumb's work, while exemplifying his quiet impressionism, is not equal to his "Ancient Voices of Children," which has become a modern classic. It is nevertheless an interesting composition. Hodkinson's "Fresco" is also impressionistic, but it's less coherent, consisting largely of birdlike elements.

Three Swedish composers are represented on another Louisville Orchestra recording (LS 773; single). Their three works, which appear here, are agreeably melodious in musical thought, and easy on the ear. One is Gunnar de Frumerie, whose "Symphonic Variations" are skillful and pleasant to listen to. Another is Daniel Börtz, whose "In Memoria Di," inspired by Kafka's writings, is more emotional and slightly more difficult for the listener. The third is Lars-Erik Larsson, whose "Divertimento" is somewhat Mendelssohnian and fairly conventional.

Herbert von Karajan and the Berlin Philharmonic have recently recorded Mahler's Ninth Symphony (Deutsche Grammophon 2707 125; four sides). Though the recording has Karajan's usual suavity and beautiful tone, his tempos are too slow for my taste.

—WINTHROP SARGEANT

•

FUTUREBULLETIN ENCLOSED.

Recipient: Please open only if prepared for quantam challenge and evolutionary growth.—*Envelope from Omni.*

We're not even prepared for Monday mornings.

"Phone-tastic!"
Enjoy mobility, convenience and privacy without messy tangled cords!

Telecord 25
the decorative new telephone cord that extends to 25 feet and retracts to 4. Color coordinated with Bell System phones (and **not available** through the telephone company). Fits all telephones with clip-in cords in jack-equipped homes or offices. **ALSO AVAILABLE,** 25 ft. retractable receiver cords (from telephone to receiver—**perfect for wall phones** with clip-in cords). All cords fully tested and warranteed. Available in **white, ivory, beige, yellow, green, red, blue, brown and black. To order:** Specify wall or receiver cord and colors desired and send $11.95 plus $1.75 P & H (CA residents add 6% sales tax) to: NYR1019

Gary Gifts
9606 Santa Monica Boulevard
Beverly Hills, CA 90210
Or use MC or VISA. Include acct. #, exp date and signature. **Credit card orders only call: (800) 227-3900. In Calif. (800) 632-2122.**

CLASSICAL CALLIOPE
THE MUSES' MAGAZINE FOR YOUTH OF JR. - SR. HIGH SCHOOL AGE

Give your children a gift that will interest them in the culture and language of the Romans and the Greeks. Help them develop a sense of history

Increase their appreciation of Latin, Greek, and English literature and improve their vocabulary.

Word origins, exercises and games. Illustrated myths and articles Analysis of ancient ideas and customs

Gift Card Sent Upon Request
1 year $12 — 12 issues
Send check or money order to:
CLASSICAL CALLIOPE
Dept. NY
P.O. Box 595, So. Dartmouth, MA 0274

Imported German Shepherd Dogs
Germany's finest breed specimens for those who want the very, very best. Elegant, safe, secure, loving dogs, fully trained in obedience, tracking and personal protection. From $5,000, tax deductible. Brochure on request.
Siegerhaus Farms
1226 Olive Street, Santa Barbara, CA 93101
Telephone: (805) 965-1231

100% Cotton Flannel Sheets
Specially woven in England with thick, fleecy nap for years of winter warmth. Merino Wool Blankets and other bedding items.
Send $1.00 for New Catalog to:
LUCY STEWART'S PRIVATE STOCK™
P.O. Box 443-P4
Grafton, NH 03240

Johnnie Walker
Black Label Scotch
YEARS 12 OLD

A future President should be announced
with more than a cigar.

JOHNNIE WALKER® BLACK LABEL. 12 YEAR OLD BLENDED SCOTCH WHISKY, 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y. © 1980

Forbes
CHWAST

Forbes puts you ahead by leaps and bounds.

Features

atural Gas: A $390 Billion Disagreement A bitter ternecine industry fight. **31**

ommodities Futures: Full Blast In The Boiler oom A costly squabble over jurisdiction. **32**

ompanies: NCR Corp. Why is it entering the ferocious orld of the merchant semiconductor makers? **33**

reece: Another Left Turn Ahead? First France. Now reece? **34**

frica: The Heart Of The Matter People starve. oliticians are corrupt. Economies decay. Yet to read the eadlines an American would think the crucial issue was n empty land even most Africans couldn't find on a ap. **37**

ompanies: Renault
ere comes the Franglaismobile. **42**

axing Matters: A Nice Little Loophole Some alert ompanies—and investors—will be trying to take advantage f it. **53**

he Numbers Game: A Blueprint For The Conractors Bringing some order out of the chaos of onstruction-company accounting. **62**

ompanies: Ametek, Inc.
oring can be beautiful **67**

ompanies: S.E. Rykoff & Co. "Our greatest marketng tool is the can opener," says Roger Coleman. Here's hy. **72**

he Up-And-Comers: Monarch Wine Better known for its ost famous product, Manischewitz wine. **84**

he Up-And-Comers: Dairy Queen "We could have ad it *all* back then," says Harris Cooper with a igh. **92**

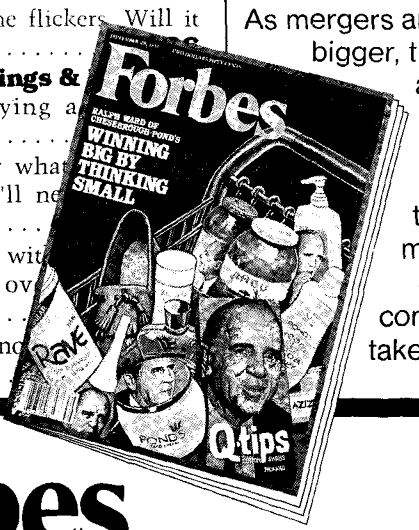
he Streetwalker: Ronson The flame flickers. Will it ver flare again? . . . .

Companies: California Federal Savings & etter alive and in the fray than dying a eath. . . . .

Companies: Todd Shipyards "After wha round here," says John Gilbride, "we'll n placent." . . . .

Companies: Insilco In its infatuation wit ous division, Wall Street may be ov parent. . . . .

Companies: Kaman Corp. Defense is n and end-all. . . . .


Forbes
RALPH WARD OF CHESEBROUGH-POND'S
WINNING BIG BY THINKING SMALL
Ragu
Rave
POND'S
Q-tips

Most successful companies are led by people whose bounding achievements make the business world sit up and take notice.

But Forbes has a different kind of success story for you. It's about an obscure man who has quietly transformed a vulnerable company into a marketing giant—without making headlines.

When Ralph Ward, CEO of Chesebrough-Ponds, launched a diversification program, his offbeat acquisitions raised eyebrows—and questions. Was it smart for a cold cream maker to get mixed up in spaghetti sauce? Was it dumb to enter the baby clothes business *after* the baby boom had peaked? Was it likely that an ailing shoe company, known mainly to preppies, could be made profitable?

Is it genius or just faster footwork that has let Ward leap every hurdle so successfully? Forbes answers all these questions, and finds much for get-ahead readers to admire and emulate in "Chesebrough-Ponds: the unsung miracle." Read it in Forbes' September 28th issue.

Front runner

Forbes continues to put its best foot forward, too. Third quarter results show another gain in number of advertising pages. This puts us ahead of last year and poised to hurdle the final quarter and make this still another record year.

There are any number of good reasons why Forbes has made such steady gains for more than a decade. One of them is Forbes' readership. As mergers and acquisitions make big businesses bigger, the people who lead these companies are more influential than ever. And Forbes, as shown in independent survey after independent survey, is preferred reading for more of these top corporate officers than any other major business magazine.

So if you want to get the jump on your competition, advertise in Forbes. We take your message right to the top.

Forbes
Capitalist Tool®
Forbes Magazine—60 Fifth Ave N.Y. NY 10011

MUSICAL EVENTS

Curiosities

“A Kurt Weill Encore,” recently produced as a Composers' Showcase concert at the Whitney Museum, was presumably designed to follow the success of a concert in the same series given by Teresa Stratas in January, 1980, when she sang several rare, unpublished Weill songs, which Lotte Lenya had encouraged her to perform. Those songs and others have now been recorded by Miss Stratas on a Nonesuch disc, “The Unknown Kurt Weill.” The result is a knockout. Miss Stratas cultivates a sultry, sinuous tone that projects the music with weight and depth—there's a richness in the singing and a subtle placing of the voice that too many half-sung accounts of Weill songs have led us to ignore as necessary qualities of performance. The repertoire—not all unknown—ranges from the early satire “Klops-Lied” (a pity that this could not have been accompanied by its original instrumentation, of two piccolos and a bassoon), and the “Petroleum Song,” of 1928, through the pungent Magre, Kästner, and Cocteau settings of the thirties, to a Brecht-Weill wartime collaboration, “Und Was Bekam des Soldaten Weib?” Only in the Oscar Hammerstein setting “Buddy on the Nightshift” does Miss Stratas sound too serious for the music's good; the rest has a dusky passion that is haunting.

This year's Weill concert was not on the same level. It included some curiosities, but they were not explained in the program, and they sat uneasily next to two sequences of theatrical numbers delivered by Celeste Holm. Richard Woitach (who accompanies Miss Stratas deftly on the record) played what was described as the American première of the “Sinfonia Sacra: Fantasia, Passacaglia and Hymnus.” This fascinating early work, which dates from 1922, is a convoluted mixture of dense Reger-like textures and Busoni-influenced contrapuntal writing, overlaid with an eerie expressionist glaze. It is listed by David Drew in Grove and by Kim Kowalke in “Kurt Weill in Europe” as an orchestral work; it received its première from the Berlin Philharmonic in April, 1923, but only Weill's piano sketch for the work survives. The keyboard writing is unidiomatic, and Mr. Woitach had difficulty in navigating its tortuous course. He fared slightly better in a neat packaging of the ballet music from “One Touch of Venus,” and much better when accompanying the tenor Richard Cassilly. Mr. Cassilly's songs ranged from a pair of somewhat directionless Rilke settings (1923) to the mature, atmospheric Walt Whitman settings (1942); he delivered both with a bursting, unsubtle fervor. Miss Holm rasped her way with great aplomb through the theatre songs (with Gordon Connell at the piano), but the evening came together only near the end, when Mr. Cassilly and Miss Holm gave three numbers from “Love Life,” Weill's 1948 musical written with Alan Jay Lerner, which remains unrecorded and mostly unpublished. On the basis of these songs (including the extravagant *scena* “This Is the Life” and the perfect little number “Susan's Dream,” which was cut before the show opened), this is the next score that the Weill revivers should look at.

At the previous evening's Showcase concert, the forthcoming Stravinsky centenary was celebrated, under Robert Craft's direction, with another group of curiosities, advertised as world premières, about which both the program book and Mr. Craft were unforthcoming. The opening March, for twelve instruments (1915), nicely acerbic, turned out to be an intermediate scoring of the first of the Three Easy Pieces for piano duet, en route to the first movement of the Suite No. 2 for Orchestra. Then came a piano-duet version of the Three Pieces for String Quartet, a 1914 reduction that is listed in the appendix of manuscripts in Eric Walter White's “Stravinsky” and is reproduced in part in Mr. Craft's and Mme. Stravinsky's handsome picture book on the composer. “Sektanskaya,” for mezzo-soprano, flute, and cimbalom, was a version of the last of the Four Russian Songs, of 1918-19. “The Maidens Came,” for mezzo-soprano, two flutes, and cello (1951), was the first version of a movement from the Cantata (1952), where the instrumentation includes oboe and English horn. Only the final brief Fanfare for three trumpets (1953) appeared completely new. It was racier than, though not as striking as, the 1964 Fanfare for two trumpets; we learned nothing of its origin. Barbara Martin sang well. The best performance was of the best-known work, the Three Pieces for String Quartet; the violinist Benjamin Hudson brought to it an ideal poise, crispness, and resonance, which was missing from the Chamber Music Society's recent account.

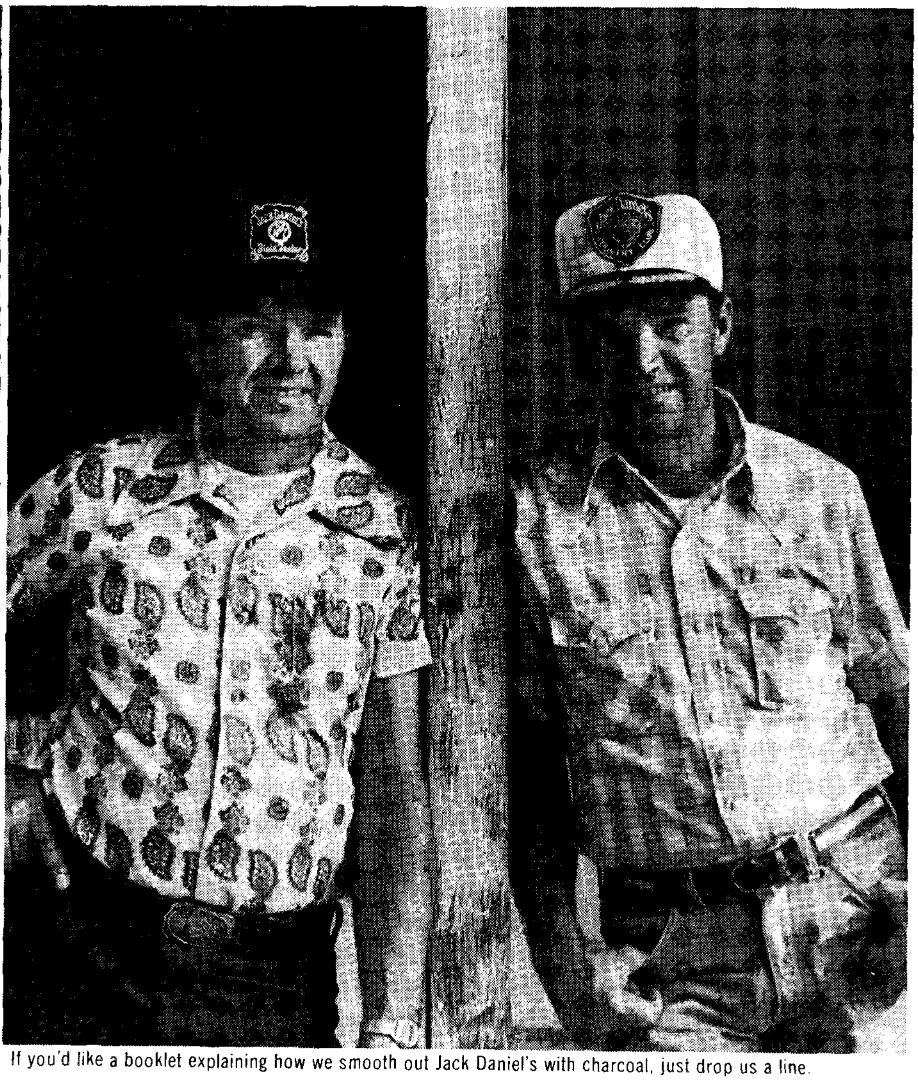
After the intermission, an oddity: an all-star performance of “The Soldier's Tale,” conducted by Mr. Craft, with Aaron Copland as the Narrator, Roger Sessions as the Soldier, and Virgil Thomson as the Devil. It was a nostalgic, affectionate runthrough of the piece, at a leisurely pace; it was not without wit, and offered the unusual spectacle of one of America's greatest composers calling another a “lousy, rotten cheat.” Mr. Copland was the most coherent speaker

GREAT IDEAS OF WESTERN MAN
I BELIEVE I'LL GO IN TO TOWN AND HAVE A BOWL OF CHILI.
CBarsotti

d Mr. Thomson the most perky, but r. Sessions' soft, bewildered protestions won the heart.

WITHIN a few days earlier this month, there was an outstandg concert of medieval music, by merium Musices, at St. Joseph's hurch, in Greenwich Village, and an itstanding concert of Renaissance id early Baroque music, by Harald ogel and the Musicalische Compagy, in the St. James Chapel of the athedral of St. John the Divine. Mr. ogel and the ensemble—he plays orin, and is joined by tenor, cornett, id lute—sound unlike any other such oup, because of their acute sense of yle and their use of historical tuning. he quartet has recently been assisting the formal inauguration of the Reiissance organs at Oberlin College id Wellesley College, which I wrote out here in July. On this occasion, r. Vogel played a small positive orin by Herman Greunke from the collction of the Early Music Foundation which is now based at the Cathedral, id which promoted the concert). It as tuned in mean-tone temperament, id Stephen Stubbs played the lute and olger Eichhorn played the cornett in e same tuning. The pure, fresh soority of lute and organ in some inces from the Susanne van Soldt anuscript was entrancing; the brilant yet expressive roulades of cornett gainst the organ in Frescobaldi's anzona Terza showed why Renaisince writers praised the human sound the instrument. The tenor Harry eraerts sang with uncanny instruiental clarity, matching even his colagues' intonation at the beginning id end of notes, phrasing with the ime gentle yet tensile sense of line. Bassano's ornamented versions of Palestrina madrigal and motet, Mr. eraerts provided a clean, organlike one around which the cornett's elabrations swirled. In Schütz's solo mot "O Suesser, O Freundlicher"—e greatest music in the concert—e combination of the composer's inding chromaticism with Mr. Gererts' concentrated timbre and his unqual tuning of the semitones prouced results that transformed the iece, doubling its intensity and exressive power.

Pomerium Musices had an unusual nd possibly daunting level of assisance in its search for an appropriate erformance style of music of around 400. Its concert took place in the niddle of a conference organized by



If you'd like a booklet explaining how we smooth out Jack Daniel's with charcoal, just drop us a line.

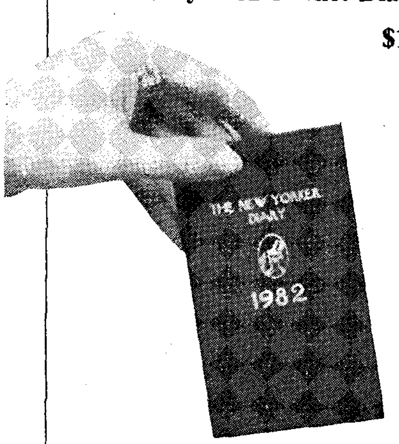
ASK THE ROGERS TWINS how Jack Daniel's Whiskey gains smoothness, and the reply will be identical.

Either Ray or Clay, who guide visitors here, will take you to a room where just-made whiskey is seeped through vats of tightly packed charcoal. And they'll point out how we've insisted on this whiskey-smoothing method since 1866. Of course, you may have trouble telling Ray from Clay. But if you compare Jack Daniel's to any other whiskey, you'll spot the difference in just a sip.

JACK DANIEL'S
Old No. 7
Tennessee
SOUR MASH
WHISKEY

CHARCOAL
MELLOWED
DROP
BY DROP

Tennessee Whiskey • 90 Proof • Distilled and Bottled by Jack Daniel Distillery
Lem Motlow, Prop., Inc., Route 1, Lynchburg (Pop. 361), Tennessee 37352
Placed in the National Register of Historic Places by the United States Government.


The Handy 1982 Pocket Diary

$10

- **Richly bound in dark brown leather 3" x 5"**
- **Daily appointment panels**
- **Guides to Theatres, Hotels, *Cinemas and other places of interest***
- **3 year calendars**

Please add $1.00 per diary for shipping and handling. New York residents please add sales tax.

The New Yorker Pocket Diary
Rm. 1102, 28 W. 44th Street, N.Y.C. 10036

Please send me ___ Diaries. I enclose check for $____

(NAME)

(ADDRESS) (APT #)

(CITY) 407 (STATE) (ZIP)

Portraits by
YOUSUF
KARSH
of Ottawa
in New York by appointment
(212) TE 8-4565

Karsh

ARRIVAL is the travel journal for western Canadians. Featuring regional, national & international destinations, PLUS quick bits of travel news from everywhere, PLUS tips for the business traveler. For free sample copy, write: ***ARRIVAL***, 1256 West Pender St, Vancouver, Canada, V6E 2S8. Advtg rates: phone 604-688-0481.

FINE ENGLISH GARDENING TOOLS

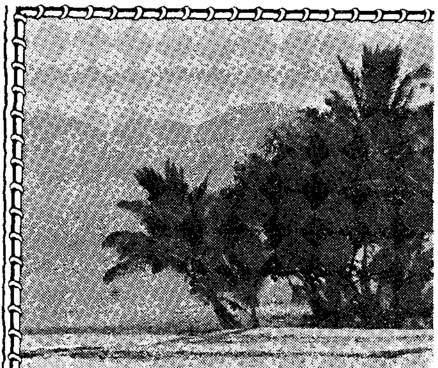
Smith & Hawken offers the finest hand-crafted English gardening tools: forks, spades, hoes, trowels, shears, rakes, and more.

SMITH & HAWKEN TOOL COMPANY Free 32-page mail order catalog of quality tools.
68 Homer, Drw. 048, Palo Alto, CA 94301

the new Center for Early Music at New York University, which had gathered together some of the world's most distinguished experts in the music of the period. Several of the conference papers had a direct bearing on Pomerium's repertory. The concert included, for example, Baude Cordier's famous little canon "Tout par compas," which is notated in circular form. At the conference, Ursula Günther used this piece as one example of the many mistranscriptions of fourteenth-century music which exist in printed modern editions to confuse the performer; Gordon Greene, the editor of the most recent edition, was on hand to defend his work. Pomerium's director, Alexander Blachly, is himself a scholar; he collated John Bergsagel's solution (published in *The Musical Times* in 1972) with a suggestion from Professor Günther and managed also to take cognizance of Greene's experiments with the text. One could not possibly have guessed all this from the bright, carefree little round that emerged at Pomerium's concert, but it shows the mountain of conflicting research that can lie behind a molehill of early music.

In the English music on the program, Pomerium took account of the work of Roger Bowers, whose meticulous proof of the voice ranges intended in fourteenth-century polyphony had an important general lesson for performers: if a piece of medieval music does not indicate a scoring, that may be not because it was intended to be completely flexible but because at the time the forces were so definite that they did not need to be specified. The splendor and elaboration of the English fifteenth-century repertoire emerged less strongly in Pomerium's concert than they have on previous occasions; but the Italian pieces, which included some brilliant, dancing vocal items—a striking "Sanctus" with quirky harmony and skipping metre by Grazioso da Padova, and a piece by Johannes Ciconia edited by Margaret Bent—were all superbly characterized.

Recent evidence, supported at the conference by David Fallows, suggests that the three-voice French chanson, usually performed by solo voice and two instruments, was more often performed by three singers. Pomerium Musices tried the experiment: we heard Jacques Vide's "Vit encore" presented by three singers, one using the text and the others vocalizing. Three male voices sang Machaut's


UNWIND IN SECLUSION

. . . at some very special and exclusive vacation resorts. Our highly respected *monthly* newsletter is a connoisseur's guide to unspoiled places, providing you independent reports on peaceful mountain sanctuaries, uncrowded countryside retreats and enchanting islands we regularly uncover here and abroad. Accommodation offerings, ambience, food, staff, service, rates and recreational diversions are all described in lively detail. Twelve monthly reports, $29. (Overseas airmail, $35.) Satisfaction guaranteed or subscription price refunded.

The Hideaway Report®

Published Monthly
by Harper Associates, Inc.
Box 66-A • Fairfax Station, VA 22039

"AIR POLLUTION ATTACKS US ALL"

AMERICAN LUNG ASSOCIATION®
The "Christmas Seal" People
GPO Box 596, NY, NY 10001

THE **ASSEMBLY**
MORE THAN A GREAT STEAKHOUSE
16 West 51st Street. Reservations 581-358
Serving lunch and dinner weekdays.
Free parking for dinner and theatre.

·FOR CHRISTMAS·
ADVENT CALENDARS
NOTES and POSTCARDS
by ANNE KILHAM
Rockport, Maine 04856
Send $2.00 refundable for color catalog

iauté qui toutes." I was not wholly
nvinced by these performances, part-
because the textures were not always
ar, partly because the sound was so
usual, and partly because they were
ktaposed with marvellously accom-
shed accounts of chansons in "tradi-
nal" scoring, in which the perform-
; seemed more at ease. Julianne
ird was a superb soloist (with lute
d vielle) in Johannes Cuvelier's "Se
alaas," the voice agile and darting,
ipping us into unexpected harmonic
dies and curious cadences; Peter
cker was equally effective in Simon
Haspré's extraordinary "Ma doulce
iour," though with a more nasal,
tting edge to the sound.

The Center for Early Music aims
o act as a focus and a clearing house
r research." Frank Harrison wrote
teen years ago, in "Aspects of Medi-
al and Renaissance Music," that "of
e kinds of evidence that exist for our
riod [1100-1450]—written music,
chives and chronicles, iconography
d imaginative writing—only the
st has as yet been investigated sys-
matically in depth." That is now
anging: we heard results of archival
search—Craig Wright on polyphony
d the use of the organ at Notre-
ame—and, in papers by James Mc-
innon and Howard Mayer Brown,
e conference made a cautious but
sitive use of iconographical evi-
nce. The performer may well object
at it is fine for scholars to hint at
ssible answers; he has to make his
rforming decisions now. But in
rofessor Brown's declaration that he
ould "give the player the evidence
d see if he can make it work" and in
e willingness of several scholars to
eculate, during the discussion ses-
ons, on unprovable performance ques-
ons I sensed a refreshing mood of
acticality. Some players were pres-
it, but they said little; next time, they
ould speak and the scholars should
sten. —NICHOLAS KENYON

•

California led the nation in all Asian
roups except for the Asian Indian popula-
on, where it slightly trailed New York,
nd the Hawaiian population, which is
eavily concentrated in Hawaii.—*Los An-
eles Times.*

Noted.

•

1951 BUICK Special Estate wagon.
Vooden, orig. owner in gd. running cond.
5500 or B.O.—*Adv. in the Boston Globe.*

No need to blow own horn, owner.

Thank Goodness for Flannel Sheets!

I Thought I'd "Freeze to Death"

When I went to England, I just knew it was going to be the trip of a lifetime. I had saved and planned for years. Then, out of the blue, I got a chance to spend a few days in an honest-to-goodness 13th Century castle on Ilkley Moor while I was in Yorkshire.

What I overlooked was the English idea of central heating. After I left London the weather suddenly turned shivering cold and wet. By the time I got to Denton Hall I was too tired and miserable to care about picturesque charm and history. All I could think of was how uncomfortable I was going to be in an old, drafty castle.

Sure enough, my room was *freezing*. But when I crawled into bed I was dumbfounded to discover how marvelously cozy it was despite the lack of heat.

There was a big, puffy down comforter on top. Underneath, the sheets and even the pillowcases were flannel. And not that flimsy, pilled kind we used to have at summer camp. They were luxuriously soft, thick real *English cotton flannel.*

I felt utterly pampered in plushy comfort. And I never slept better, because I wasn't buried under layers of heavy bedclothes.

Then and there I decided I was going to have sheets like that at home. What a great way to save on heating costs at night and still feel rich and special!

When I got back to the United States I soon learned that the flannel sheets in stores didn't feel or look the same at all. The polyester in them made such a difference.

Finally, I got so frustrated I went to Damart, a company in my home town, and suggested they sell real English flannel sheets and pillowcases. They loved the idea.

And that's how Agatha's Cozy Corner was born. We talked it over and added heavenly down comforters and some other things as well as the sheets. And now I'd be happy to send you my catalog. It's printed in color, and gives you the pictures and story of everything we sell. Just use the coupon for your free copy.

© 1981, Agatha's Cozy Corner

AGATHA'S COZY CORNER
DEPT. NY431
Woodbury Plaza
Portsmouth, N.H. 03801

Yes! I would like to receive a FREE copy of Agatha's Cozy Corner Catalog. Please send it right away.

PRINT NAME

Address

City

State Zip

Quick! Name the best hotel in Anchorage

(Hotel Captain Cook.)

PREFERRED HOTELS WORLDWIDE

Possibly the last of the great private collections.

See your travel agent or call 800-323-7500. Chicago call 312-450-3770. Canada call 800-661-1262. Alaska call 800-323-1707.

BOOKS

Convulsive Merriment

PETER DE VRIES' novels should be regarded not as free-floating literary creations so much as clever fronts from behind which he broadcasts his unerring puns, malapropisms, hyperbole, metaphors, parodies, slapstick, mimicry, and one-liners. What should be judged is not the book—his newest, and twentieth, is "Sauce for the Goose" (Little, Brown; $11.95)—but the voice emanating from it. It is a manic voice, capable of countless timbres, inflections, and speeds, and it is just as sharp and funny and inventive as it was thirty years ago. Occasionally, it falters, but that is as it should be. The labored passages, like winter trees, are producing the sap that will go into the next laugh—the "convulsive merriment," as Samuel Johnson called laughter. Here is the sound of De Vries' voice in "Sauce for the Goose":

Daisy Dobbin, the heroine, lives with her mother and father in Terre Haute. Her mother, an "oblong" lady who likes to take on errant corporations, goes to Grand Rapids whenever she feels like getting away from it all. ("When I'm in Grand Rapids . . . I'm a new person. Unused parts of me come alive. I seem to breathe my native atmosphere, to spread my wings.") She takes Daisy along when she is fifteen, and Daisy enrolls in the Meatloaf Writers Conference. Her teacher is named Scudder, and he is homosexual. It is "a course from which he was not likely to deviate," De Vries adds. Scudder and Daisy take a walk after class.

> Coming toward them along a maple-shaded sidewalk was a company of townsfolk on all fours, devotees of a cult called the Quadrupedalists, publicly demonstrating their conviction that our physical ills date back to that time in the dim past when our ancestors elected to walk upright, thus seriously dislocating the bag of guts that, essentially, we are.

A Pan-Theatre Festival is under way in Grand Rapids, and just before Scudder and Daisy meet the Quadrupedalists they hear two actors declaiming on a porch to a strolling audience (there are also strolling players, who, if need be, forcibly extra audiences from their houses).

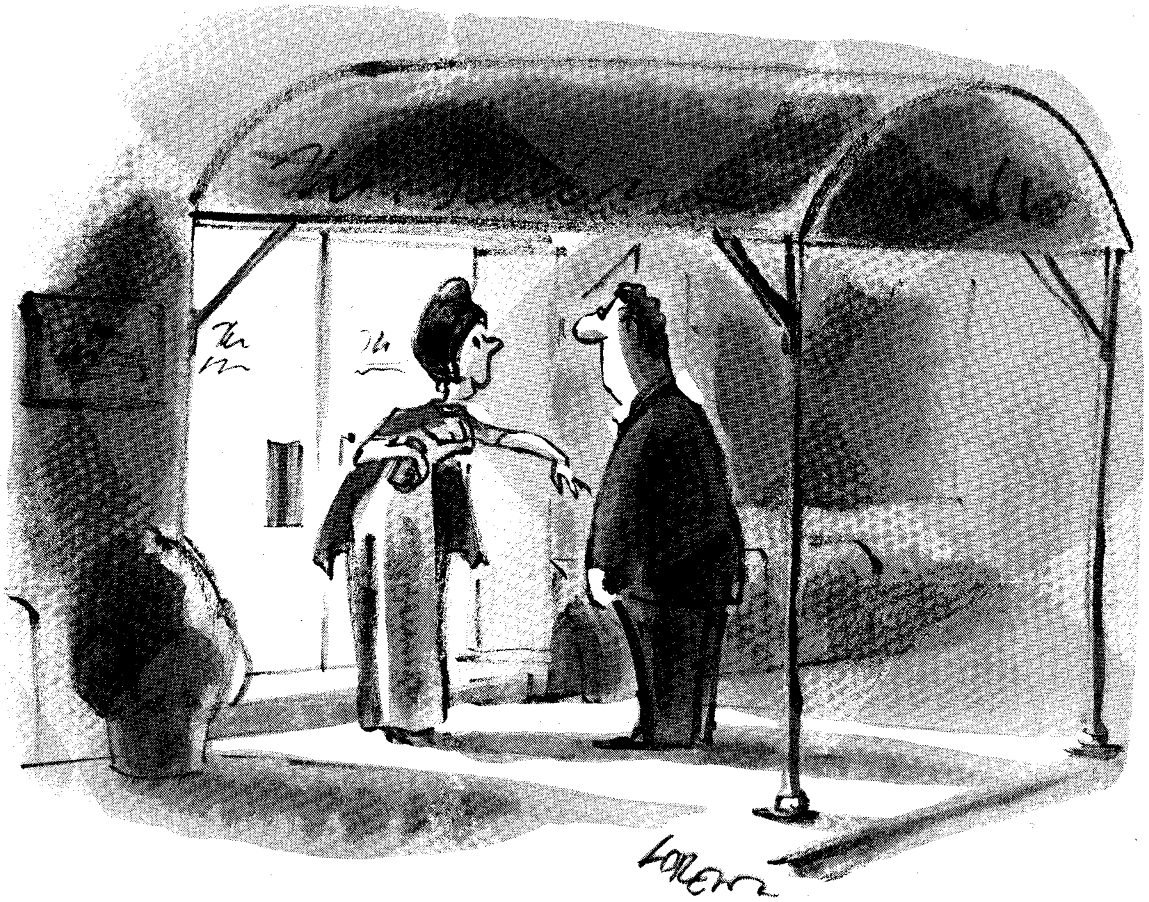
> The woman was bent over a copy "Dorian Gray," the man smoked a pipe he turned the pages of "The Skin of O Teeth."
>
> WOMAN: You've driven me Wilde.
>
> MAN: You've driven me Wilder.

A short time later, Scudder and Dais forced into a crowded hotel lobby by rainstorm, overhear a couple who a attending a surrealistic drama in theatre across the street.

> They were speaking of the man's disa pearance during a previous intermissio not surprising in itself as the theatre int rior was undergoing carpentries ther selves rather sketchily free-form, not to s. impromptu. "I had to go to the mer room," the husband said. "What happen in the second act?"
>
> "You were in it."

De Vries' wordplay never slacken An offensive woman is described l Mrs. Dobbin as a "gross-breaste rosebeak." A man leaves a brunc party early because he has to take ca of his lawn. He tells his dim-witte hostess, "I have premises to keep ar miles to mow before sleep." (De Vries lik to spring his best jok on low-wattage chai acters whose very blanl ness sets off the gag Daisy marries a hustlin Dutchman named Dii Dolfin, who tells he soon after they mee that he wants to g some recordings by th American jazz cornetti Big Spiderbecke. Dais is told as a child by nasty playmate that sh is adopted, and sh dreams of her true pai ents living in a châtea in southern Franc called Domblémy— pun that ranks wit Duke Ellington' "Three Cent Stomp."

De Vries' books ar garlanded with literar allusions (a few of th countless references i "Sauce for the Goose' Pope, Richard Hughes Henry Steele Comma ger, Galsworthy, Har Crane, Goethe, Ronal Firbank, Ionesco, Will



"Thanks for a wonderful evening, Eric, and I'll always cherish what you told me about photovoltaic cells."

GO TO THE POST OFFICE ND DRIVE OFF WITH A CELEBRITY.

Bobby Jones, one of the most famous golfers of all
e, is waiting for you on the newest U.S. Commem-
ive stamp.

Over 50 years ago, Jones won the Grand Slam.
one since has equalled that feat. And
y you can bring that accomplishment
ne, with this handsome stamp.

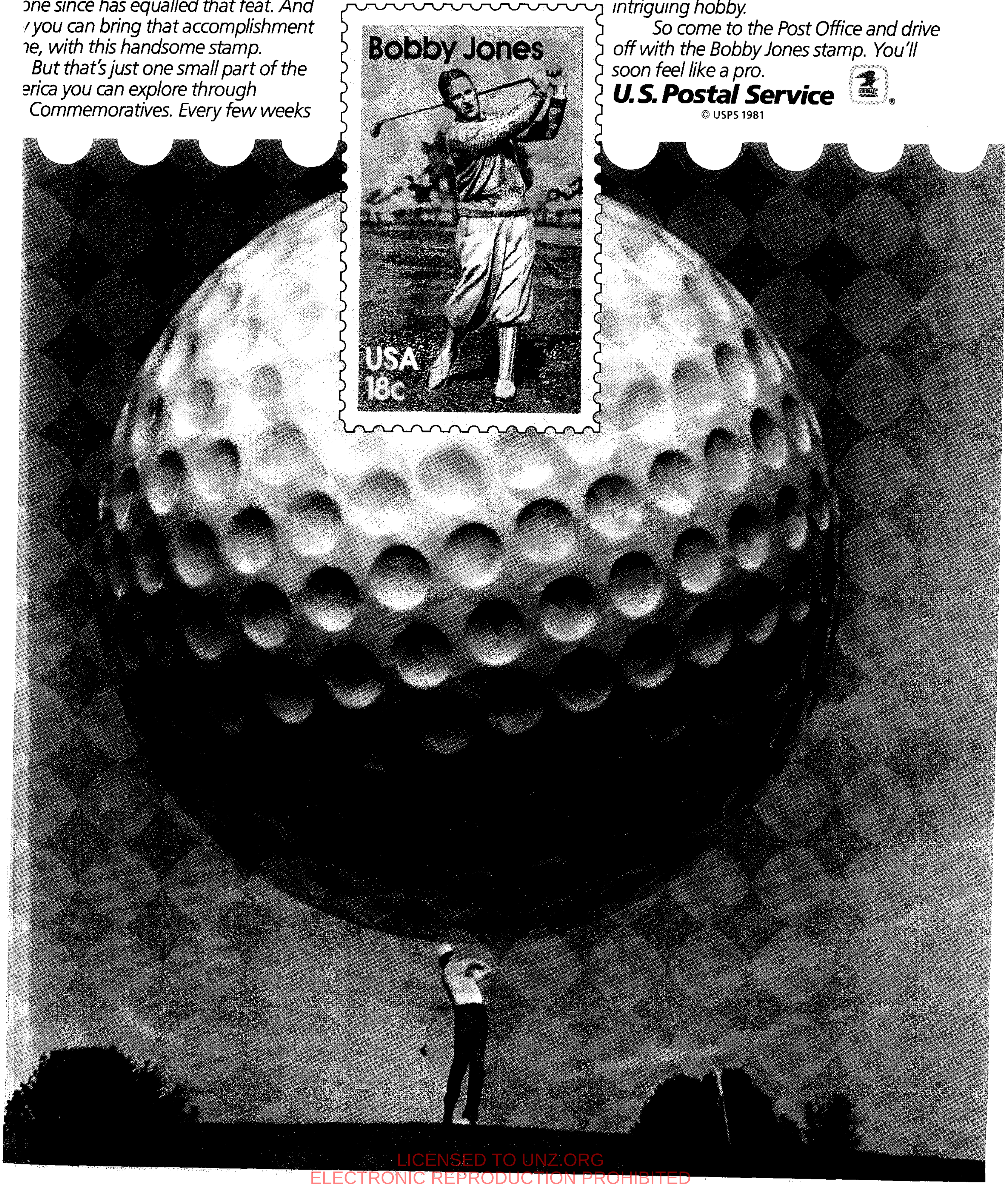
But that's just one small part of the
erica you can explore through
Commemoratives. Every few weeks another new issue honors this country's heroes. History. And natural beauty.

And since it's National Stamp Collecting Month, you couldn't pick a better time to get started on this intriguing hobby.

So come to the Post Office and drive off with the Bobby Jones stamp. You'll soon feel like a pro.

U.S. Postal Service®

© USPS 1981

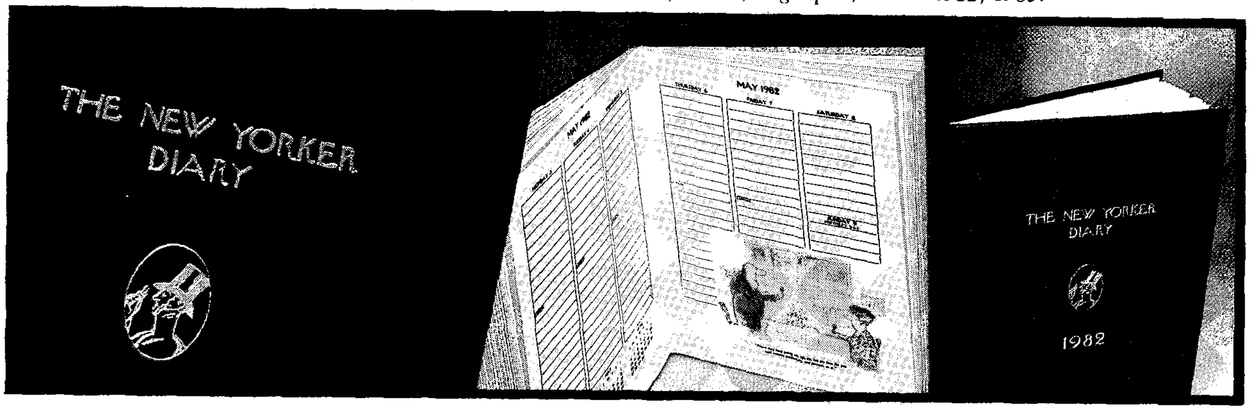


128 pages. Bound in kid-grained leatherette, now available in either dark walnut brown or navy blue.

Featuring 50 cartoons by New Yorker artists, marking the seasons, holidays, and topical subjects.

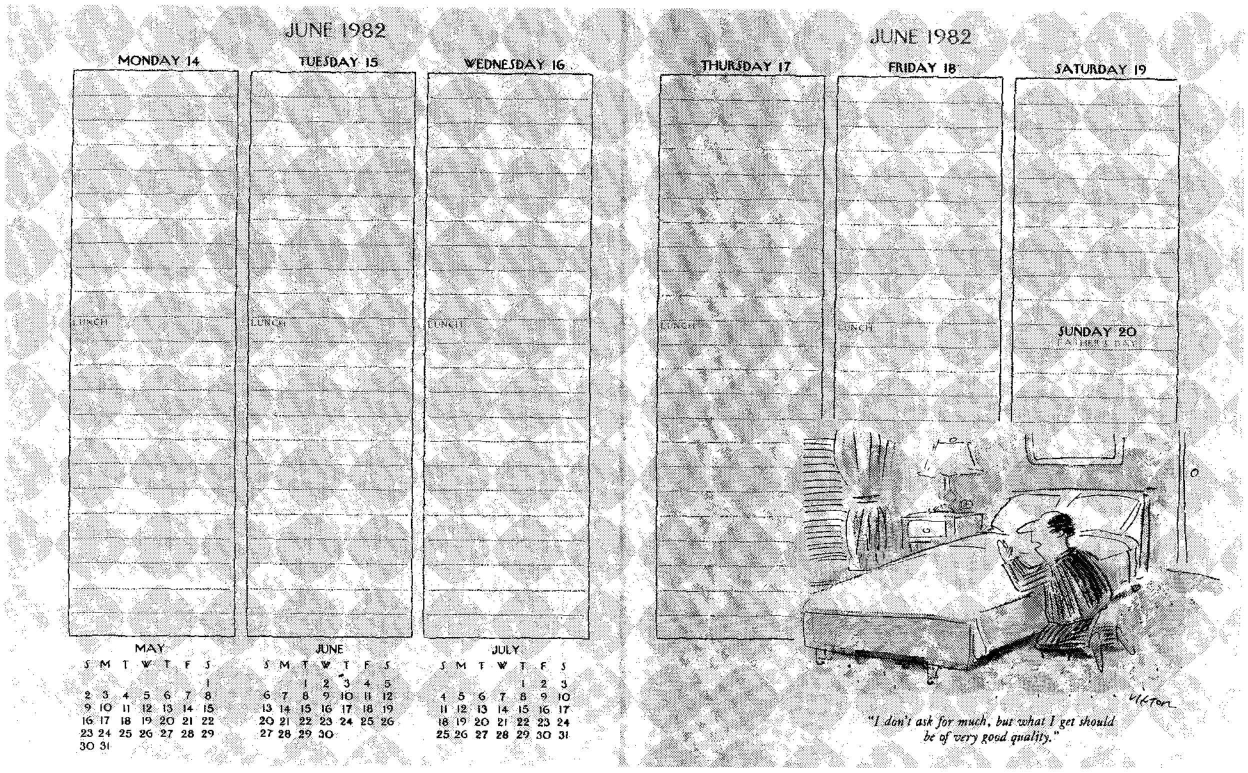
Reference guides to "Goings On About Town," Theatres, Movie Houses, Art Galleries, Hotels, Nightspots, and other places of interest.

Full calendars for 1981, 1982, 1983.



THE DIFFERENT DIARY

ALSO AVAILABLE IN BROWN



JUNE 1982

MONDAY 14

LUNCH

TUESDAY 15

LUNCH

WEDNESDAY 16

LUNCH

MAY

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

JUNE

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

JULY

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

JUNE 1982

THURSDAY 17

LUNCH

FRIDAY 18

LUNCH

SATURDAY 19

SUNDAY 20
FATHER'S DAY

"I don't ask for much, but what I get should be of very good quality."

SAMPLE SPREAD • ACTUAL SIZE 10" x 16"

$13.50

ADD $1.50 PER DIARY FOR POSTAGE AND HANDLING (NEW YORK RESIDENTS, PLEASE ADD SALES TAX)

FROM THE NEW YORKER

Suite 1101, 25 West 43 Street, New York, N.Y. 10036

Please send me _____ Blue _____ Brown copies of The New Yorker Diary @ $13.50 each.
Enclosed is my check for $_______ Or, charge my

☐ AMERICAN EXPRESS Card ☐ MasterCard ☐ VISA

Account # ______________________ EXP. DATE

☐ Please imprint ______________________ in gold at $1.50 per diary.
name or initials—please print

NAME ______________________ please print

ADDRESS ______________________ APT.

CITY ______________________ STATE & ZIP

ORDER NOW

Please allow 4 to 6 weeks for delivery.
For quantities over 25, write for price list.

987

ther), and he is a sly literary critic.
ıdder muses about Daisy, "Still, she
s a waif, like himself. They must
nder the earth together, a platonic
ımbert Humbert-and-Lolita pair. He
uld give up teaching. . . . Never
ıin yet another dissertation on Mal-
mé's silly vaporizings, no more of
ike's mystic slush. . . . No more poets
Creative Writing 203, Frostbitten
Swinburnt." And "Mrs. Dobbin
d never severely objected to the ob-
ırity of contemporary verse; indeed,
: was grateful for an opacity which,
penetrated, usually revealed mean-
gs baleful in the extreme, turning
t psychic pockets without a penny of
th in them and flourishing sensibili-
s so pained that one became nostal-
: for boys on burning decks . . ."
The story in "Sauce for the Goose"
ves its purpose: it moves us from
ıgh to laugh. Daisy goes to Kidder-
nster College, in Massachusetts,
d settles in New York. Her college
end Bo Diesel works for *Femme*
ıgazine, and she gets Daisy a job on
etropole magazine, in the hope that
e will write an exposé of sexual
rassment. Instead, Daisy falls in
ve with Dirk Dolfin, who owns *Me-*
ıpole. (No novelist has ever matched
ickens' genius for names, but De
ies often comes close.) After they
e married, he gives her the mag-
ine, the better to concentrate on his
terests in cocoa, insect repellents,
ıg shampoos, and spot removers. (He
ıbitually appears on the Ten Best
ressed list but cannot stop spilling on
s beautiful custom-made three-piece
its. One evening, before he and
aisy are married, he phones his
other in Holland to find out how to
move some chocolate sauce from his
:st.) The pressures of their jobs
:arly drive Daisy and Dirk apart, but
.e marriage is saved when Daisy, in
ıe midst of a heated argument with
irk, inadvertently comes up with a
ıme for the insect repellent Dirk has
st bought—Bug Away. They buy a
n-room Tudor in Cos Cob and give
third-anniversary party. Bo Diesel
ings "a tall, sad Sicilian youth
amed Florian who wanted to know
hether Time was a fixed entity or
hether it ran forever down a bottom-
:ss drainpipe somewhere." Someone
lse brings "a Hindustani sage named
abindranath Moolah. Dressed in an
wning, he drew on a fine thin cigar
nd offered an epiphany." There is a
iscussion about how women have
egun snatching men's purses on Fifth
venue. Marriage is mentioned and a

By the author of RACHEL, THE RABBI'S WIFE

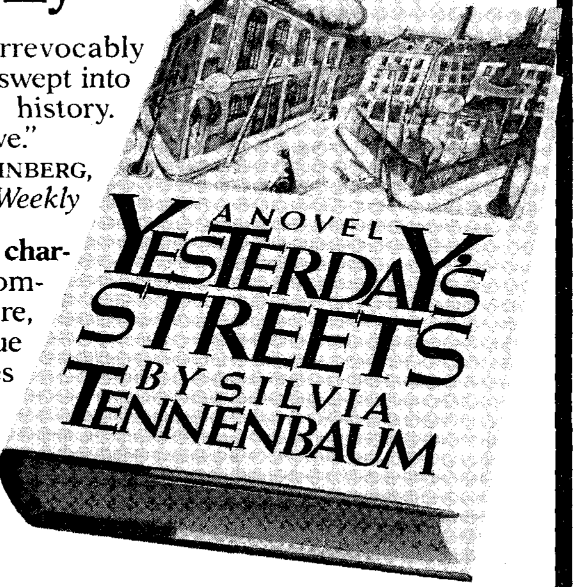
The sweeping, richly layered saga of a wealthy German-Jewish family

"whose lives are irrevocably altered as they are swept into the maelstrom of history. Enormously effective."
—SYBIL STEINBERG, *Publishers Weekly*

"A fascinating set of characters within a compelling context...Here, indeed, are those true touches, the echoes of family history passed on from mother to daughter." —FAIGA LEVINE, *Washington Post*

A Book-of-the-Month Club Alternate. Over 500 pages. $15.95, now at your book store

RANDOM HOUSE



"Simply one of the best accounts of present-day Russia that I have read."
-William Styron

"In this elegantly written account of a young woman's 10-month stay in the Soviet Union, reprinted from *The New Yorker*, the economic austerity and emotional intensity of Russian life are vividly evoked...**Lee's lovely, simple style and formidable gifts of observation make her a writer to watch."**
—*Publishers Weekly*

RUSSIAN JOURNAL
ANDREA LEE

A Book-of-the-Month Club Alternate
$13.50, now at your bookstore

RANDOM HOUSE

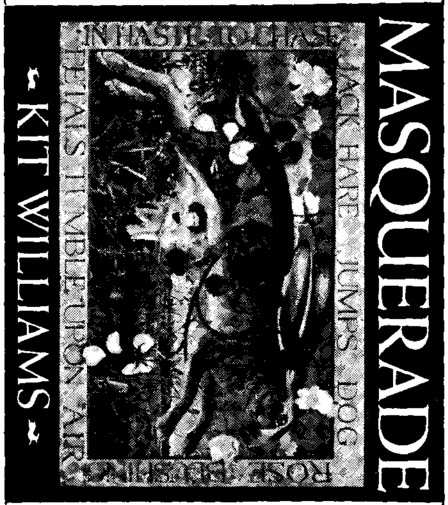
The treasure is still there.

No one has yet unearthed the golden hare—the treasure of Masquerade.

The challenge is still there.

The person who can find the golden hare will be famous and rich.

An illustrated fantasy in glowing color containing a treasure hunt for a golden hare.



360,000 copies in print.

Over 30 weeks on The New York Times best-seller list.

And now there's a Masquerade Calendar for 1982

At all bookstores

Schocken Books

200 Madison Avenue. New York 10016

gray-haired man named Christian Crocker says, "I don't for the life of me understand why people keep insisting marriage is doomed. All five of mine worked out."

De Vries has always taken care of business. In "Sauce for the Goose," he leans on health faddists, New York restaurants, found art, the Dutch, feminists, male chauvinists, academics, joggers, big business, and sex. (How can any novelist write seriously about sex after reading this: "An aphorism attributed to Lord Chesterfield—'The pleasure is momentary, the position ridiculous, and the expense damnable'—had once or twice come to mind in mid-love, when, not to shortchange the heaving biped grinding her bones in the gloom, [Daisy] had nevertheless charitably feigned paroxysm, crying 'Ah! Ah!' in a diminuendo of counterfeited bliss, so that her glutted rider could dismount, collapsing onto his back like an empty gunnysack"?) Unlike many comic writers, De Vries is a kind man, and his humor has a rueful, almost apologetic edge. But he also knows that no one ever has the last laugh. —WHITNEY BALLIETT

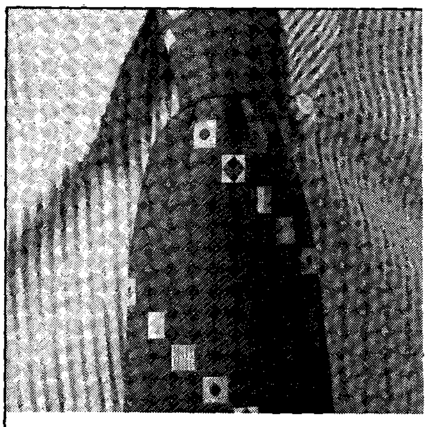
BRIEFLY NOTED

FICTION

BABY LOVE, by Joyce Maynard (Knopf; $10.95). Four teen-age girls in a New Hampshire town: a wife, two unwed mothers, and their pregnant girl friend. The wife has a teen-age husband who daydreams about the pregnant girl friend; one of the unwed mothers is fat and unhappy; the other unwed mother is slim and serene; the pregnant girl friend has a callow boy friend. An upwardly mobile couple (an art teacher and a magazine editor) from SoHo are staying in a house on the outskirts of town; a young jilted woman is having a nervous breakdown in a farmhouse nearby; a band of hippies parks its bus in town. The art teacher falls in love with one of the unwed mothers; the pregnant girl friend's father falls in love with the woman in the farmhouse; the slim unwed mother falls in love with . . . Enough? A Book-of-the-Month Club selection.

GENERAL

THE KING OF FIFTH AVENUE: THE FORTUNES OF AUGUST BELMONT, by David Black (Dial; $24.95). August Belmont, born in a small Rhineland town in 1813, stopped off



TGIF MATE!

Lives there a man with soul so dead that never to himself has said *"Thank God it's Friday!"*? This dashingly good-looking tie spells out *T.G.I.F.* in signal flags. Our exclusive navy blue lined polyweave tie comes complete with gift box. $12.95 (*Add $1.50 postage*)

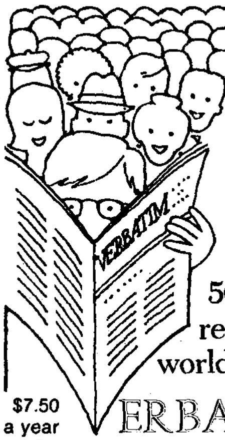
Send $1.00 for a subscription to our catalog of nautical gifts (free with your order).

Master Charge Visa American Express

MYSTIC SEAPORT MUSEUM STORES

Department 718

Mystic, CT 06355



50,000 readers worldwide

$7.50 a year

VERBATIM

ESSEX, C
06426 U.S.A

The Language Quarterly

Challenge Your Stereo

Big Band Jazz
Rob McConnell
Umbrella Records

New Direct-to-Disc recordings give ultimate sound. Get all the REAL highs and lows not available on conventional records. Grammy nominated.

Dealer and consumer inquiries invited.

Peter Pan Industries, 145 Komorn St., Newark, N.J. 07105

SCROLLS hand Lettered

Scrolls & Certificates for Appreciations, Retirements and other Awards

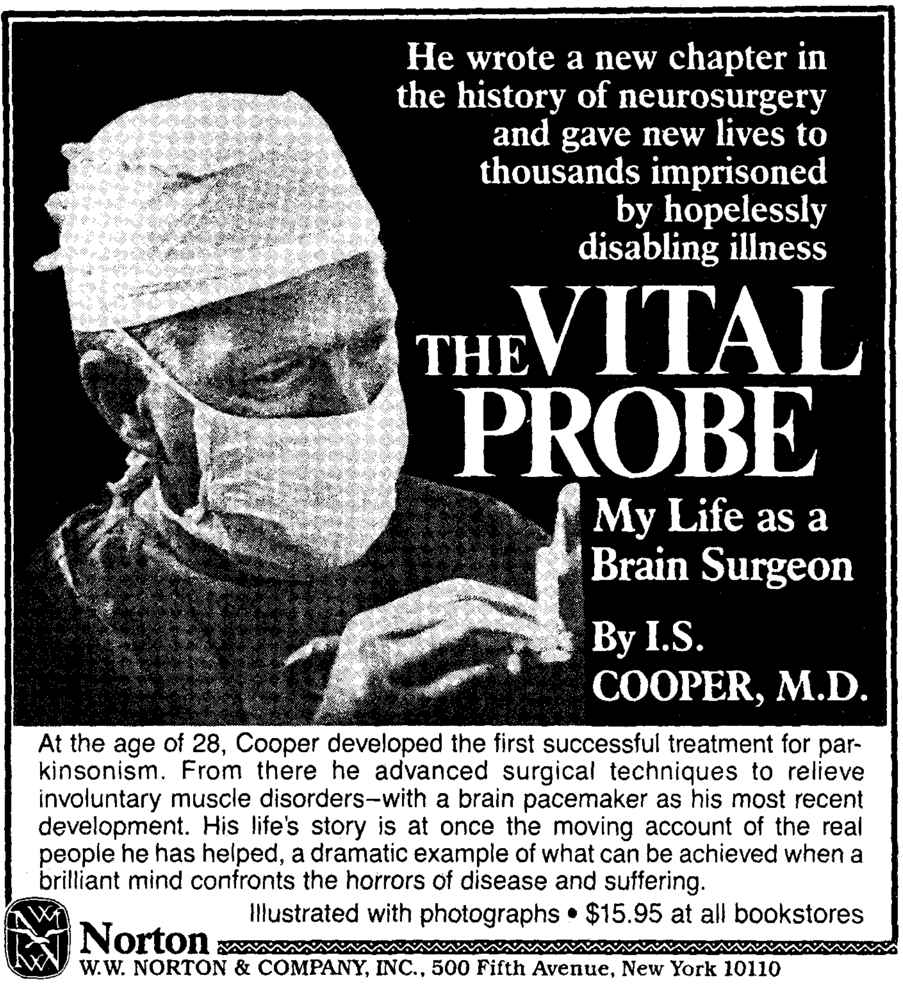
Call or write for free brochure.

AMES & ROLLINSON, INC.

215 Park Ave.So., Dept. N2 N.Y.C. 10003 • 473-7000

n New York City in 1837 on his vay to Cuba as an employee of the Rothschilds, to whom he was distantly related by marriage. He found hat a panic had bankrupted the nerchant bankers who were the Rothschild agents in this country, ind he wrote home to offer himself is their replacement; within the rear, he was on his way to a fortune. So were others, and Belmont's historic role was teaching the new rich now to enjoy their money, bringing to America the elegances, extravagances, and dissipations of Europe: iner food and wines, statelier mansions, and—above all—faster horses; Belmont was a founding father of American racing. In 1849, he married Caroline Perry, whose uncle had won the Battle of Lake Erie and whose father was to open Japan. It was a marriage of mutual adoration, and perhaps Belmont's only serious frustration was his lifelong involvement with the Democratic Party, which largely coincided with the years of its national eclipse. Like many another self-made man, he was a confusing parent, being at once demanding and lavish. Belmont's saga—the rise of an immigrant Jew—is a tribute to American possibilities, but life itself had the last word, and with age the mettlesome youngster grew ailing and querulous. He died in 1890. Mr. Black's narrative somewhat scants the financial in favor of the social, providing diverting panoramas of Newport and Saratoga—the ballroom and the turf—as seen from the very top.

HE ISLANDS: AMERICA'S IMPERIAL ADVENTURE IN THE PHILIPPINES, by Emily Hahn (Coward, McCann & Geoghegan; $14.95). A compact, readable history of our country's somewhat reluctant stewardship of the vast archipelago that fell into our hands following the Spanish-American War and became an independent country after the Second World War. Some Filipinos, led by Emilio Aguinaldo, fought Americans for immediate independence, but, as Miss Hahn points out, the islands were unlikely to have survived on their own at that time—the Germans, for example, sent a substantial naval force to Manila Bay, hoping to pick up a bit of territory. What the Americans found, after more than three hundred years of Spanish rule, was a subtropical slum, and our first efforts were di-


He wrote a new chapter in
the history of neurosurgery
and gave new lives to
thousands imprisoned
by hopelessly
disabling illness

THE VITAL PROBE
My Life as a Brain Surgeon
By I.S. COOPER, M.D.

At the age of 28, Cooper developed the first successful treatment for parkinsonism. From there he advanced surgical techniques to relieve involuntary muscle disorders–with a brain pacemaker as his most recent development. His life's story is at once the moving account of the real people he has helped, a dramatic example of what can be achieved when a brilliant mind confronts the horrors of disease and suffering.

Illustrated with photographs • $15.95 at all bookstores

Norton
W.W. NORTON & COMPANY, INC., 500 Fifth Avenue, New York 10110

BUILT TO LAST
GET A Carpet Cat®

CARPET CAT is built with care by people who make nothing else, folks who believe household appliances should last a lifetime. We believe our non-electric CARPET CAT is the lightest, strongest, most efficient, and convenient appliance of its kind.

Thousands of commercial users — airlines, hotels, restaurants, theaters, etc. — insist on CARPET CAT, *exclusively*. Why? Maybe because it really works on all kinds of carpeting, rugs, even bare floors. It picks up sugar, sand, pet hair, paper clips, ashes, and much more. And it does it *quietly* without hoses, cords, or lugging around a heavy vac.

CARPET CAT is far smaller, more compact, and about 1/3 the weight of common "carpet sweepers". Between pickups you can hang it away in a mere 2 inch wide wall space. Patented features include a special *natural* hog bristle brush that outlasts cheap synthetics 3 to 1. Genuine horse hair corner brushes clean right up to the wall. Attractive baked enamel surface wipes clean in a flash.

CARPET CAT should last a lifetime of normal household use. But just in case, EVERY PART IS REPLACEABLE AND CARRIED IN STOCK. Why settle for less when you can have the best? Get a CARPET CAT.

Pick up unexpected messes in seconds.

Clean stairs quickly and easily.

Reach hard-to-get-at-places.

THE CARPET CAT: *Only* $24.95
plus $3.50 for ship./hand.

NO NOISE, NO HOSE, NO ELECTRIC CORDS

Carpet Cat

30-DAY MONEY-BACK GUARANTEE
If you decide the CARPET CAT is unsatisfactory FOR ANY REASON, simply return it to us within 30 days and we will refund the entire purchase price. You can't lose.
ROYAL HOUSE, 137 Walsh Ave
Box 4305 • New Windsor NY 12550

ROYAL HOUSE, Dept.RCC1329• 137 Walsh • Box 4305 • New Windsor NY 12550

Please send me______Carpet Cats
at $24.95 each plus $3.60 for shipping & handling.
Charge my ☐MC ☐Visa: Exp. date________
# ________ Signature ________
NY residents add sales tax. Enclosed is $________
I understand I may return it (them) in 30 days for refund if not satisfied.

Name ________
Address ________
City ________ State ____ Zip ____
Tel. (914) 562-5177

Mid-wale corduroy slacks, $21.50

From our free color catalog: Washable 88% cotton/ 12% polyester corduroys with finished bottoms. Ten fall colors. Waist: 32, 33, 34, 36, 38, 40, 42. Satisfaction guaranteed.

JoS. A. Bank Clothiers 0273
25 S. Charles Street/Baltimore, Maryland 21201
(301) 837-8838

Please send me the following corduroy slacks @ $21.50. (Shipping, insurance, handling: For 1 pair, add $2.25; 2 to 4 pairs, add $3.25.)

Waist ____ Inseam ☐ 30 ☐ 32 ☐ 34
☐ Deerskin ☐ French Blue ☐ Bark Brown
☐ Lt. Tan ☐ Hunter Green ☐ Navy
☐ Steel Grey ☐ Kelly ☐ Olive ☐ Cranberry
☐ Pers. Check ☐ MasterCard ☐ Visa
Card # ____
Expiration Date ____
☐ Send me your FREE 88-PAGE COLOR CATALOG
Name ____
Address ____
City ____ State ____ Zip ____

CAMBRIDGE BEACHES

(The Original Cottage Colony)

IS BERMUDA

See Your Travel Agent or
Robert Reid Associates, Inc.
1270 Avenue of the Americas,
New York, N.Y. 10020
(212) 757-2444

rected at sanitation and education. In later years, the emphasis grew more political as American administrations strove to transfer power to the Filipinos. Miss Hahn's perspective on this episode in our history is exactly right, and her style, as ever, is easy and entertaining.

THE SOUL OF A NEW MACHINE, by Tracy Kidder (Atlantic-Little, Brown; $13.95). The new machine is a computer, and its soul is its all but sensate retrieval system. Mr. Kidder spent the better part of two years down in the secret laboratories of the Data General Corporation, in Westborough, Massachusetts, watching a group of young, hotshot engineers (most of them still in their twenties) develop a new, high-speed computer, and this book is a tense revelation of their setbacks and eventual smashing success. It is a remarkable book, venturing into the last remaining field of technology and scientific invention in which the United States remains preëminent. Mr. Kidder almost succeeds in explaining the (to a layman) practically inexplicable workings of a computer, and though he ultimately fails we come away with a *sense* of such contraptions. More important, he also gives us a full sense of the mind and motivation, the creative genius, of the computer engineer. One of them tells him, "Look, I don't have to get official recognition for anything I do. Ninety-eight per cent of the thrill comes from knowing that the thing you designed works, and works almost the way you expected it would. If that happens, part of *you* is in that machine." But there is another side, as another young engineer told him: "When you burn out, you lose enthusiasm. I always loved computers. All of a sudden I just didn't care. It was, all of a sudden, a job."

A BINTEL BRIEF: VOLUME II—LETTERS TO THE JEWISH DAILY FORWARD, 1950-1980, edited by Isaac Metzker, translated from the Yiddish by Bella S. Metzker and Diana Shalet Levy (Viking; $10.95). Another selection from the letters-and-advice column of the well-known Yiddish newspaper. Volume I reflected the trials and quandaries of poor immigrants of two or more generations ago; in this volume, the letter writers are for the most part settled, acclimated, and prosperous, and the problems about which they ask guidance are rarely matters of

Italia Adagio
the most beautiful tours of Italy ever created

Explore the cities of central and northe Italy where mass tourism CANNOT go

Designed and directed by the American painter, Frieda Yamins, whose second home is Florence. For the discerning traveler who enjoys the diversity of Italian culture, the luxury of castle hotels, and the fine Italian art of exuberant dining!

Rome, Tarquinia, Orvieto, Todi, Assisi, Gubbio, Urbino, Sansepolcro, Arezzo, Siena, Florence and environs (5 days), Venic Padua, Asolo, Marostica, Verona, Sirmione

23 Days - Land Arrangements from $259 Air fare extra. Departs: May 20, June 19, September 9, October 7, 1982. FULLY ESCORTE

Detailed brochure available from:
Italia Adagio
162C Whaley Street,
Freeport, New York 115
(516) 868-7825

Italia Adagio
goes south to Sicily!

From Palermo to the Aeolian Islands of Odysseu explore the archaeological treasure of *Magna Greci* the extravagant baroqu architecture, and th natural beauty of land an sea during flowering Ma

18 Days - April 29 thru May 16, 1982.

Escorted by the American painter, Frieda Yamins and the distinguished lecturer, Countess Claudine Gnoli.

For further information write or call:
Italia Adagio
162C Whaley Street,
Freeport, New York 1152
(516) 868-7825

AUDIO-FORUM® offers the best in self-instructional foreign language courses using audio cassettes, featuring those used to train U.S. State Dept. personnel in Spanish, French, German, Japanese, Arabic, Chinese, Greek, and many others.

Learn a foreign language on your own!

Free catalog.

Call or write Audio-Forum, Dept. M-29
On The Green, Guilford, CT. 06437
(203) 453-9794

THE ORIGINAL
English Bobby Whistle
$7.00 ea. ppd., 3/$15.00 ppd., 6/ $25.00 ppd.
To order write: Lord Erleigh
Cheers & Pooridge, Ltd.
46 Pall Mall, London, SW1, UK
Send for free catalog

GOOD USED BOOKS

Since 1948, thousands of libraries and individuals have been buying regularly; you can too! Send a dollar for 20,000 typical titles and prices classified in over forty subjects.

EDITIONS DESK Y,
BOICEVILLE, N. Y. 12412

survival. Some are questions of propriety, while many reflect the frictions of old age—retirement, bereavement, second marriages, nostalgic yearnings, and the division of property. The commonest source of worry or grievance seems to be children who do not marry or children who marry to their parents' displeasure—a daughter-in-law who cannot cook, a son-in-law with Napoleonic ambitions for the family business. The advice is usually ironic.

OTE: "Portrait of an Election: The 1980 Presidential Campaign," by Elizabeth Drew, has been published by Simon & Schuster ($14.95). All the text originally appeared in *The New Yorker*. . . . "Russian Journal," Andrea Lee's account of her ten-month stay among students in Moscow and Leningrad, has been published by Random House ($13.50). Some of the contents were first printed in these pages. . . . "Kings Don't Carry Money," a collection of drawings by Charles Barsotti, most of which originally appeared here, has been published by Dodd, Mead ($8.95).

•

NEWS ITEMS WE HATED TO COME TO THE END OF

From New England Advertising Week]

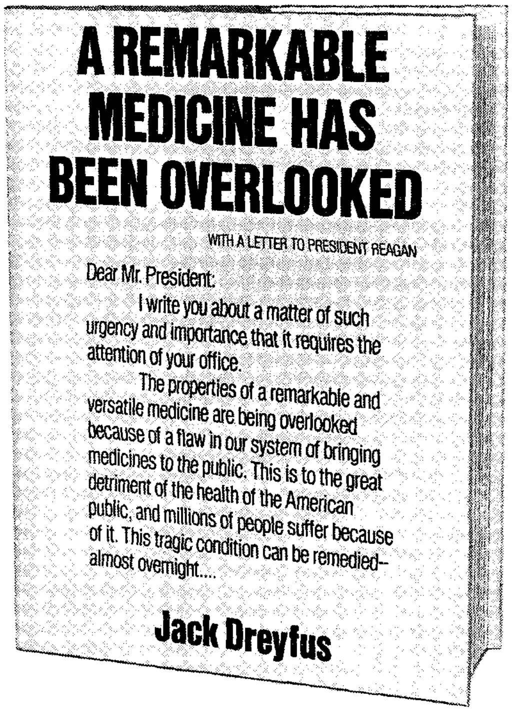
WABAN, MASS.—Advertising 101 cli- axes a very successful first year of opera- on with the announcement of two new ients and a major agency reorganization, nounced Copy Chief and New Business fficer Charlotte Feldman.

Added to the client roster are the Frog oundation and the Church of Galactic finity Ltd. The Frog Foundation is a on-profit organization dedicated to ghting water pollution in rivers and onds. Advertising 101 has developed a mpaign that will use radio, billboards, d suburban shopper media, promoting e slogan, "We're 'nee-deep' in it!" The gency hopes to develop a Kermit-like haracter to serve as spokesfrog.

Their other new client, The Church of alactic Infinity Ltd., will be advertising t trade shows. They are dedicated to the elief that many things exist.

To recap 1980 activity, Ms. Feldman nnounced that although setbacks were ffered by the loss of the Deco-Rama ac- ount, initial solicitations for work were ent to Polaroid, Gillette, and Hills epartment Stores.

Ms. Feldman also announced she will be xchanging jobs with Ihrv Djird, Head Art irector and Associate NBO. Comments Ms. Feldman, "A change will be good for oth of us. Besides, in a year filled with abbits and turtles, we thought a camel might be fun." New Copy Chief Djird rognosticates, "We feel certain that 1981 will bring a new year for Advertising 101."


A REMARKABLE MEDICINE HAS BEEN OVERLOOKED
WITH A LETTER TO PRESIDENT REAGAN
Dear Mr. President:
I write you about a matter of such urgency and importance that it requires the attention of your office.
The properties of a remarkable and versatile medicine are being overlooked because of a flaw in our system of bringing medicines to the public. This is to the great detriment of the health of the American public, and millions of people suffer because of it. This tragic condition can be remedied—almost overnight....
Jack Dreyfus

A fascinating narrative in which the author brings the reader with him through his twenty years' experience with a well established but overlooked medicine.

And over 200 pages of medical and scientific information, condensed from the world literature by the Dreyfus Medical Foundation.

$9.95 at your bookstore
Simon and Schuster

Celebrate new life and wild places:

"AMONG THE GREAT HERDS" IS A SPECIAL EXPEDITION. FIND OUT WHY.

AMONG THE GREAT HERDS is scheduled during the great Serengeti migration when over half a million animals are born on the Serengeti plains. To appreciate this spectacle takes time so we only visit a few areas in two weeks spending one week alone in the Serengeti. But why not? It seems nearly half the animals in East Africa will be there when we are. If you're intrigued, call or write for a detailed brochure.

SPECIAL EXPEDITIONS
A DIVISION OF LINDBLAD TRAVEL

Insight makes it Special

Special Expeditions, Inc., Dept NY, 133 East 55th Street, New York, NY 10022 • (212) 888-7980

Help Yourself to Hilton Head Island

Irresistible Fall Packages And Meeting Places

Fall is a perfect time to visit Hilton Head for getaway vacations or executive resort meetings.
- *Two 18-hole golf courses.*
- *Rod Laver's 25 tennis courts.*
- *Bike and jogging paths.*
- *Lagoons for fishing and boating.*
- *3 miles of Atlantic beach.*
- *Villa accommodations (1-3 BDR) and the deluxe Hyatt Hotel.*

Palmetto Dunes

Ask about our fall and winter rates, golf and tennis packages, and superb meeting facilities.
Write for color brochures, see your travel agent or call for reservations.
P.O. Box 5606-NY, Hilton Head, S.C. 29938
HYATT (803) 785-1234 or Toll-free (800) 228-9000 VILLAS (803) 785-1161 or Toll-free (800) 845-6130

L.L.Bean®

Outdoor Sporting Specialties

Flannel Sheets

Take the chill out of getting in bed on cool evenings. Made of a tightly woven, softly napped flannelette fabric. 80% cotton, 20% polyester. Whipstitched ends. Machine Wash and Dry. Colors: White/Blue Stripes. White/Pink Stripes. White/Gold Stripes. Cut generously to allow for normal shrinkage. Three sizes: #7481W Twin (70" x 100"), **$12.00 ppd.** #7488W Double (80" x 100"), **$13.50 ppd.** #7489W Queen (90" x 104"). **$16.50 ppd.** King size available in 65% polyester, 35% cotton (102" x 102"). Solid colors: Beige. White. Sky Blue. #7464W **$18.00 ppd.**

Flannel Pajamas

Comfortably warm for cold nights. Amply cut from 100% cotton flannel. Sanforized®. Button front top with breast pocket, drawstring waist. Women's have elasticized waist. Machine Wash. Colors: Red. Tan. Light Blue. Women's sizes: Sm.(30-32), Med.(34-36), Lg.(38-40). #4199W, **$17.00 ppd.** Men's sizes: A(110-135 lbs.), B(135-165 lbs.), C(165-185 lbs.), D(185-210 lbs.) #1998W, **$17.00 ppd.** Men's Long sizes: (for 6 feet and over) B, C and D only. #1996W, **$19.00 ppd.**

Wood Carrier

Manufactured by us from heavy duck. Leather handles are rounded for a comfortable grip. A practical arrangement for carrying stove or fireplace wood. No dirt or bark on the floor with this convenient carrier. Size 20" x 42". #8731W, **$9.75 ppd.**

Chamois Cloth Shirt

(For Men, Women and Children)

Mr. Bean's favorite hunting and fishing shirt. Well made from a 7 oz. cotton flannel, thickly napped on both sides. Warm, wind resistant and comfortable to wear. Machine Wash. Six colors: Navy. Bright Red. Tan. Forest Green. Slate Blue. Ivory. Men's regular sizes: 14½ to 20, #1611W, **$17.00 ppd.** Men's long sizes: 15 to 19, #1612W, **$18.25 ppd.** Women's sizes: 6 to 20, #4311W, **$17.00 ppd.** Children's sizes: 8 to 18, #4335W, **$15.75 ppd.** (No Ivory).

Chino Pants

(For Men and Women)

You'll get more wearing pleasure from these pants than any others you own. Made of high grade combed cotton/polyester twill. Permanent crease; washable. No ironing required. Neat looking for sports or work. Color: Light Tan. Men's waist sizes: 24, 25, 26, 27, 28, 29. Inseams: 30" and 32". Even waist sizes: 30 to 44 plus 31 and 33. Inseams: 29", 30", 31", 32", 33" and 34". #1822W, **$14.75 ppd.**

Lined Chinos - Same sturdy construction but fully lined with our famous tan Chamois Cloth, a comfortably warm 100% cotton flannel. Men's even waist sizes: 30 to 44. Inseams: 29", 31" and 33", #1824W. Women's even sizes: 8 to 20. Inseam: 31", #4435W. **$25.50 ppd.**

Please Ship Postage Paid 100% Guaranteed

Item #	Qty.	Color	Size	Description	Price	

Add 5% Maine Sales Tax On Shipments To Maine Addresses TOTAL

☐ Check Enclosed ☐ Master Card ☐ VISA ☐ American Express

Card No.__________ Exp. Date______

☐ **PLEASE SEND FREE CATALOG**

Name__________

Address__________

City__________ State______ Zip______

L. L. Bean, Inc., 865 Casco St., Freeport, ME 04033

Send for our FREE Christmas Catalog

GM

No matter how much the world becomes the same, the individual will still prevail.

At a time when cars seem more and more the same, there's still a car that manages to be distinctive. Oldsmobile Toronado for 1982. Its personal luxury and unique styling combined with its practical features—like front-wheel drive and optional diesel engine—make it something special...something truly individualistic.

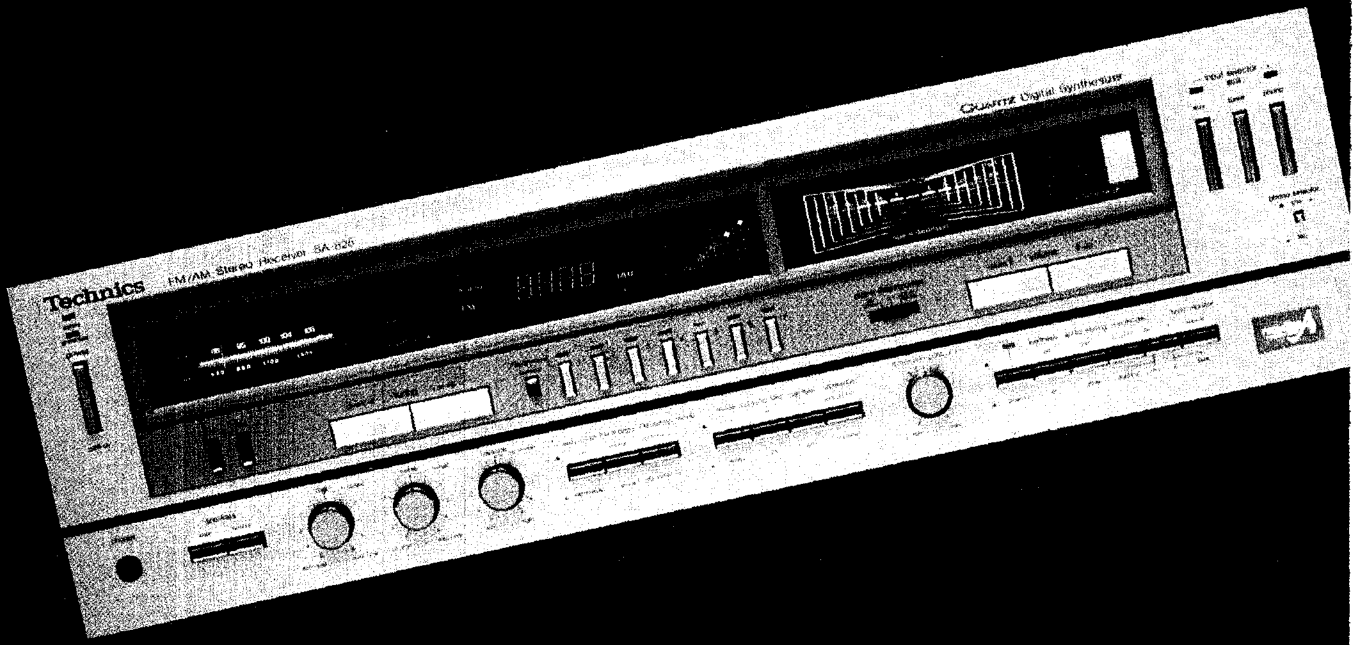
Toronado.
Even today, there's still room to do it with style.

Oldsmobile
We've had one built for you.

STANDARD V6
29 Hwy.Est. 17 EPA Est.mpg

Use estimated mpg for comparison. Your mileage may differ depending on speed, distance, weather. Actual highway mileage lower. Some Oldsmobiles are equipped with engines produced by other GM divisions, subsidiaries or affiliated companies worldwide. See your dealer for details. Oldsmobile projections of 1982 EPA estimates for the standard V6 engine. See your dealer for actual EPA estimates.

DIESEL V8
36 Hwy.Est. 21 EPA Est.mpg



Property of
SADOR COLLEGE L
Big Sandy, Texas

Beyond quartz, the world's most precise tuning system, lies a new ability to expand sound.

Imagine you're in a room with Technics SA-828 receiver. What you hear is beautiful stereo. Then you activate Technics variable Dimension Control. Incredibly, the sound begins to move. The stereo image widens to the point where the music begins to surround you. You're intrigued by its richness and depth. You're enveloped by a new experience in sound. That's the wonder of the patented technology in Technics Dimension Control.

Just as wondrous is quartz synthesis, the world's most precise tuning system. That's how the SA-828 quartz synthesizer eliminates FM drift as well as the hassle of tuning. You can even preset and instantly retrieve 7 FM and 7 AM stations, all perfectly in tune.

Another perfect example of Technics technology is our synchro-bias circuitry. What it does is constantly send minu amounts of power to the amplifier transistors. And since they can't switch on or off, switching distortion is eliminate

And when it comes to power, the SA-828 has plenty: 100 watts per channel minimum RMS into 8 ohms from 20Hz to 20kHz with no more than 0.005% total harmonic distortion.

The SA-828 goes on to show its sophistication with a super-quiet phono equalizer, soft touch program selectors, fully electronic volume control, and a Dimension Control display that doubles as a power level meter.

Technics SA-828 is part of a full line of quartz synthesized receivers. Hear it for yourself. Beyond its quartz synthesizer lies a new dimension in sound.

Technics
The science of sound